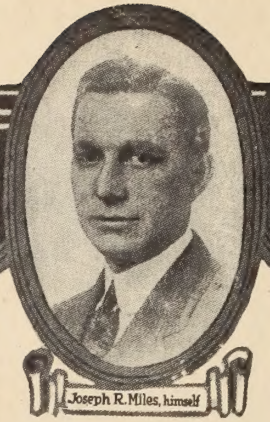
Wid's Year Book 1920



Joseph R. Miles, himself

FILM STORAGE
15—Approved Vaults—15

CUTTING & EDITING
10—Cutting Rooms—10

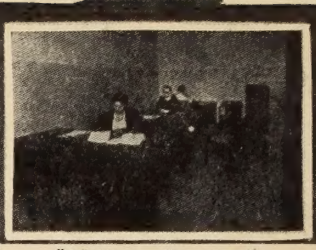
PROJECTION
3—Theatres—3

FOREIGN TITLES
Packing and Shipping
The Film Service Bureau

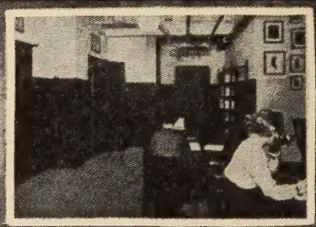
SPECIAL SCENES
The Film Library

PRODUCERS'
REPRESENTATIVE

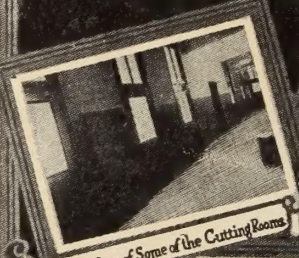
STATE RIGHT
DEPARTMENT



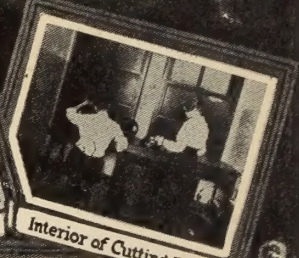
"At Your Service"



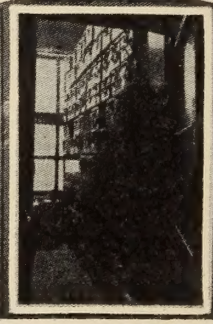
Section Showing two Vaults



Exterior View of Some of the Cutting Rooms



Interior of Cutting Room



A Glimpse into One of the Vaults

JOSEPH R. MILES

LLOYDS FILM STORAGE CORPORATION

130 WEST 46th STREET

NEW YORK CITY

Telephone
BRYANT 5600-1

Telephone
BRYANT 9740-1

Scanned from the collection of
Karl Thiede

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Richard Scheckman

Digitized by the Internet Archive
in 2014

https://archive.org/details/widsyearbook192000wids

checked 9/9/2021

WID'S YEAR BOOK

1920-1921

Replete with statistical data and other information of interest to all identified with the production, distribution or exhibition of motion pictures, including a complete record of all feature productions of the year, recorded separately as well, under lists of productions, directors, stars and cameramen. This information should prove invaluable.

It is suggested that this Year Book be retained for reference purposes

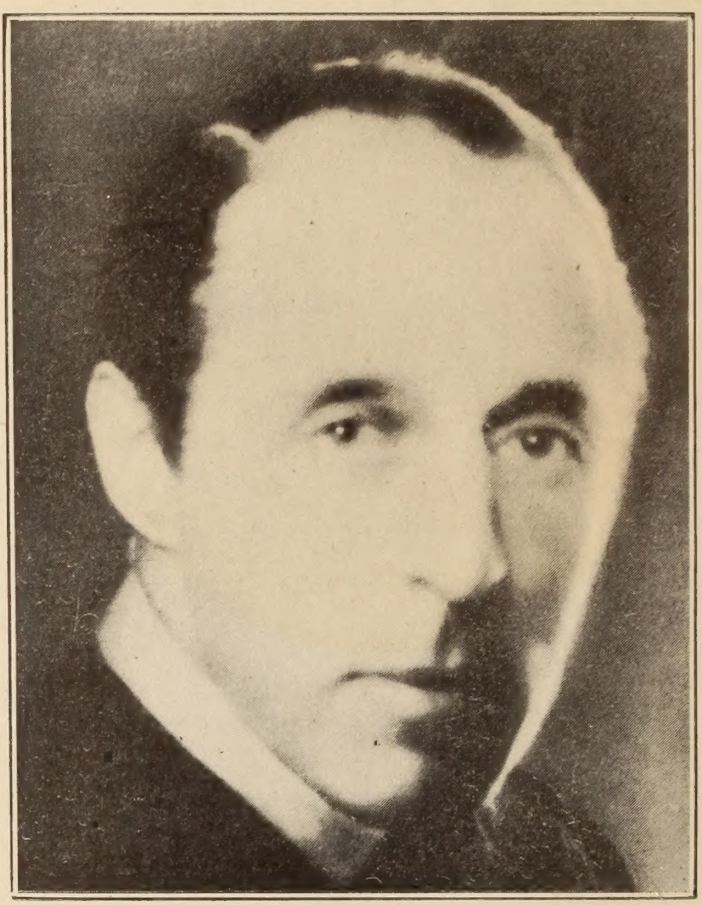
WID'S FILMS AND FILM FOLKS, INC.

F. C. (WID) GUNNING - - - - - - - - - - *President and Treasurer*
JOSEPH DANNENBERG - - - - - - - - - *Vice-President and Editor*
JOHN W. ALICOATE - - - - - - - - *Secretary and Business Manager*

71 WEST FORTY-FOURTH STREET - - NEW YORK, N. Y.
6411 HOLLYWOOD BOULEVARD - - HOLLYWOOD, CAL.

FOR INDEX SEE PAGE 64A

All Genuine Griffith Productions have the initials "D. G." and the written name "Griffith" stamped in the film. Any production advertised as by or supervised by D. W. Griffith, and not having this Trademark, is fraudulent.



Authentic Griffith Productions Since 1915

"THE BIRTH OF A NATION"
"INTOLERANCE"
"HEARTS OF THE WORLD"
"BROKEN BLOSSOMS"
"THE MOTHER AND THE LAW"
"THE FALL OF BABYLON"
"THE GREATEST QUESTION"
"THE IDOL DANCER"
"THE GREAT LOVE"
"THE GREATEST THING IN LIFE"
"A ROMANCE OF HAPPY VALLEY"
"THE GIRL WHO STAYED AT HOME"
"TRUE HEART SUZIE"
"SCARLET DAYS"
"THE LOVE FLOWER"

"WAY DOWN EAST"

For Information Concerning Griffith Productions, Address
ALBERT L. GREY, General Manager
Suite 303 Longacre Building, 1480 Broadway, New York City

Paramount Pictures for the New Season

ONLY AN ORGANIZATION that has back of it the resources—in artists, in ideals and in equipment—that the Famous Players-Lasky Corporation has, can offer to exhibitors such a list of assured box-office successes as are now ready for release.

The productions herein listed are typical of what the rest of the year will bring. They are all completed, and can be seen at the exchanges.

SEPTEMBER

A GEORGE FITZMAURICE production—"The Right to Love." A lavish and beautiful production, with more human passion and more spectacular thrills than "On With the Dance."

CHARLES RAY in "A Village Sleuth," a Thomas H. Ince production. Here's Charlie again in a funny hick role—full of laughs, with the pathos of real life underneath.

ELSIE FERGUSON in "Lady Rose's Daughter." Never before has Miss Ferguson appeared to such advantage as in this, her biggest picture, dramatically and scenically.

WALLACE REID in "What's Your Hurry?" Here are thrills and more than thrills; comedy and more than comedy. A thundering drama that is as vital as the elements.

"HUMORESQUE," featuring Alma Rubens; a Cosmopolitan production. Its Broadway record tells the story. At high prices it packed houses during the hot summer months. The biggest picture of the year.

DOROTHY DALTON in Sir James Barrie's famous play "Half an Hour." The author of "Male and Female" and "Peter Pan" has written here a tremendous emotional drama which makes a marvelous production.

A HUGH FORD production—Thomas Meighan in "Civilian Clothes." She saw him in uniform—and married him! Then when he came back in his civilian clothes she saw—horrors!—that he was a roughneck! His strange winning of his wife makes an absorbing story.

DOROTHY GISH in "Little Miss Rebellion." A princess who hates her job—and a revolution! And the princess landed in a restaurant—making flapjacks! See what happens then. Something different for Miss Gish, something wholly delightful.

OCTOBER

CECIL B. De MILLE'S production "Something to Think About." Into simple humanities De Mille has gone in this production, and with his magic touch he invests them with compelling vitality.

DOUGLAS MacLEAN in "The Jailbird," a Thomas H. Ince production. The story of a bird who broke out of jail and started a lot of things, then broke back in to finish them. You know it'll be funny.

ROSCOE (FATTY) ARBUCKLE in "The Round Up," a George Melford production. Fatty's first full-length drama! And made from the great melodramatic stage success! Will the people eat it up? They will!

MAURICE TOURNEUR'S production "Deep Waters." An idyll of New England's coast that tells a story of a love that could not be drowned even in the deep waters of jealousy.

WILLIAM S. HART in "The Cradle of Courage." Hart is a crook who turns cop and fights a mighty fight to be square. Action and thrills to the limit.

ETHEL CLAYTON in "A City Sparrow." A heart interest story that will move the most calloused to tears and the gloomiest to laughter.

WILLIAM GILLETTE'S "Held by the Enemy." The biggest of all stage startlers, acted by an all-star cast and produced on a gigantic scale. A punch in every scene.

BRYANT WASHBURN in "A Full House." A riproarious game of love that wasn't played exactly according to Hoyle. A royal flush of laughter that'll win a hand every time.

COSMOPOLITAN production "The Restless Sex," with Marion Davies. Robert W. Chambers' great novel translated to the screen with all its passion and romance.

CHARLES RAY in "An Old-Fashioned Boy," a Thomas H. Ince production. When a chap with 1840 ideas gets wise to himself and catches up with the calendar—watch him speed! It's a typical Ray comedy drama.

NOVEMBER

GEORGE MELFORD'S production "Behold My Wife," Sir Gilbert Parker's famous story of the meeting of two poles of society, staged against backgrounds of marvelous color and acted by an all-star cast.

ETHEL CLAYTON in "Sins of Rosanne." She loved only jewels, and her heart was as hard as her diamonds—until a man found a way to awaken her. Wierd, thrilling and mystifying.

WALLACE REID in "Always Audacious" (Toujours de l'Audace). A crook who looks like a millionaire and cops his sweetheart, his home and his millions—until the beans are spilled. Five reels of laughter and excitement.

ENID BENNETT in "Her Husband's Friend." A Thomas H. Ince production. These domestic dramas in which Enid Bennett has been appearing have made new friends for the star and patrons for the exhibitor. This is another one with a different angle, thoroughly captivating.

BILLIE BURKE in "The Frisky Mrs. Johnson," Clyde Fitch's famous play of a woman who sacrificed even her reputation to save her friend. Billie Burke's best role.

BRYANT WASHBURN in "Burglar Proof." He was so stingy you couldn't get a nickel out of him with dynamite. But a girl found the combination to his heart as well as to his pocketbook.

A GEORGE FITZMAURICE production "Idols of Clay." In the South Seas, in London's Bohemia and in the palaces of the rich, she searched—for love. And the story of her search is stupendous in drama, opulent and spectacular in production.

DOROTHY DALTON in "A Romantic Adventuress." Against her will an adventuress—a blackmailer! Forced to trick the man she really loved! How does she save herself from her fate?

The Who and Why of Associated Producers

Associated Producers are seven men of definite, achieved reputations and accomplishments in motion picture production.

These seven men decided after long years of paying toll and tribute to distributors to cut beyond those distributors who used them to bolster up weak directors and trivial stars.

They own their personal organization for the production, release and sale of their pictures directly to the exhibitors of the country. The advantages of this organization will be available to other producer-directors whose pictures deserve to be taken into this selective organization.

As a new organization, Associated Producers, Inc., will be assailed by many unfair and some malicious rumors that can be traced back to competing companies. Exhibitors may put 100% faith in our announcements to the trade. Our pictures will build their own confidence. Our organization is liberally and properly financed and *we own every dollar of it ourselves.* It will endure and grow.

THOMAS H. INCE ✣ MACK SENNETT ✣ MARSHALL NEILAN
ALLAN DWAN ✣ GEORGE LOANE TUCKER
MAURICE TOURNEUR ✣ J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

GEORGE LOANE TUCKER

OFFERS

"LADIES MUST LIVE"

MARSHALL NEILAN

PRODUCER OF

"THE RIVERS END" "DON'T EVER MARRY"

"GO AND GET IT" "DINTY"

RELEASING THROUGH FIRST NATIONAL

MACK SENNETT

Announces

A new high standard for 5 reel comedies and comedy dramas. These Box Office Successes of the past are a guarantee of even greater attractions in the future:

"TILLIE'S PUNCTURED ROMANCE"

"MICKEY"

"YANKEE DOODLE IN BERLIN"

"DOWN ON THE FARM"

"MARRIED LIFE"

THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

ALLAN DWAN

Invites the Attention of Exhibitors to
Coming Allan Dwan Productions:

"THE SCOFFER" "HEART OF A FOOL"
"THE SIN OF MARTHA QUEED"

Mayflower—First National Release

"THE FORBIDDEN THING"

Associated Producers Release

For pre-view, write

BERT ADLER, *Personal Representative*
140 West 42nd Street, New York City

MAURICE TOURNEUR

Initial Subject for Associated Producers

"The Last of the Mohicans"

America's Most Widely Read Book

By J. Fenimore Cooper

In the Past

"The Blue Bird" *"The Whip"*
"The Life Line"

AP INC

J. PARKER READ JR.

LOUISE GLAUM

HOBART BOSWORTH

Member
Associated Producers Inc.

J. Parker Read Jr. Productions

Starring

LOUISE GLAUM

HOBART BOSWORTH

Made at the
THOMAS H. INCE STUDIOS
Culver City, California

Fro. Fitzmaurice

EUGENE O'BRIEN

LOIS WEBER PRODUCTIONS

"To Please One Woman"
"What Do Men Want"

Distributed by Famous Players-Lasky Corp.

BLANCHE SWEET

BERT LYTELL—Metro

MRS. SIDNEY DREW

E. K. LINCOLN

RANDALL

Reginald Barker Productions / M.P.D.A.

Producing for Goldwyn
"The Branding Iron"
"Black Paw"
"Bunty Pulls the Strings"

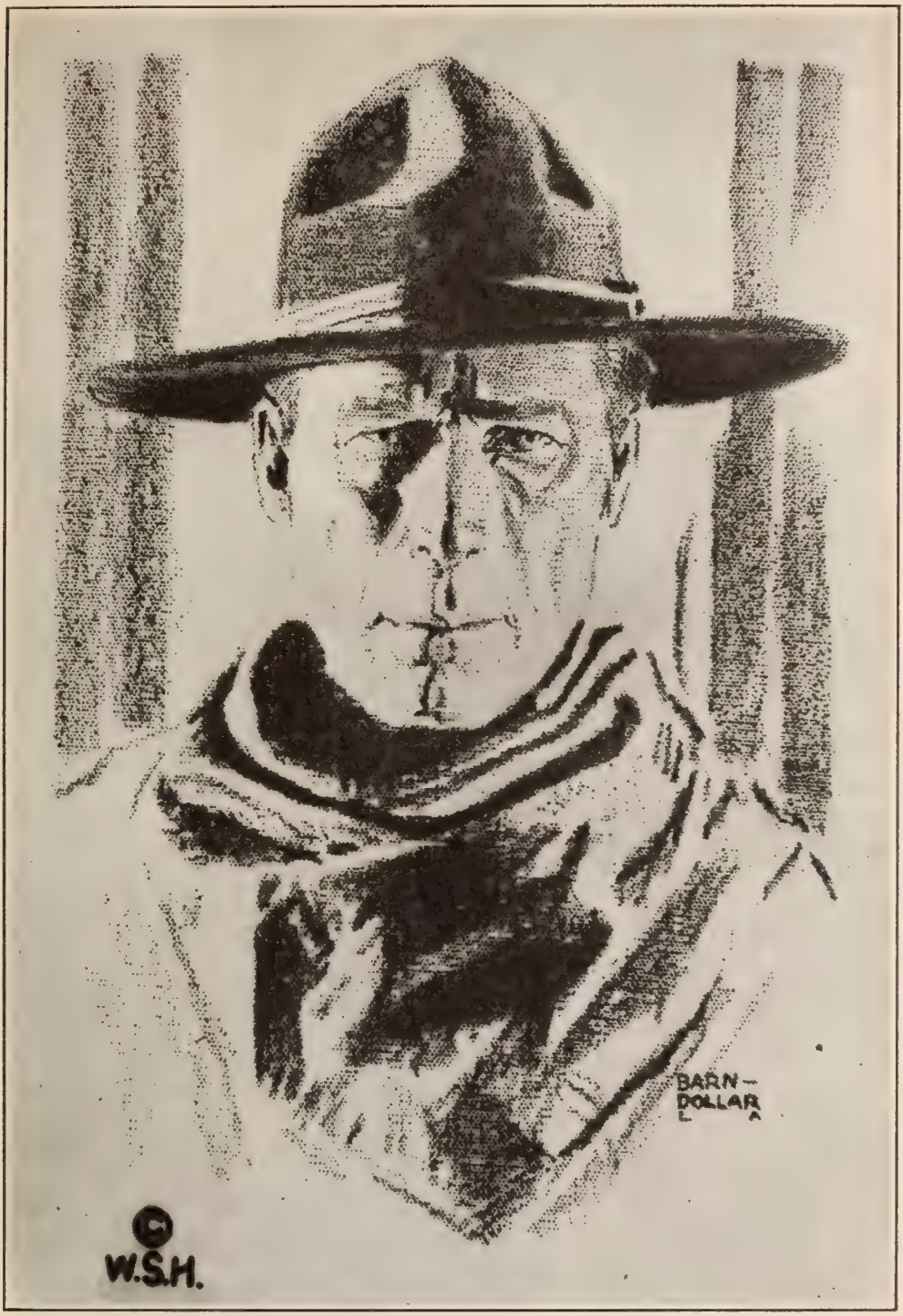
Productions Photographed by
Percy Hilburn
Assistant Director
Charles P. Stallings

EVA NOVAK

LATE RELEASES

"THE TESTING BLOCK" and "O'MALLEY OF THE MOUNTED"
with Wm. S. Hart

Miss Novak has just signed a long term contract to star in a series of Universal Specials.


BARN-
DOLLAR
©
W.S.H.

Lambert Hillyer

DIRECTOR — AUTHOR

Since 1916. Director of 25 Successful Productions, Author of 60 Successful Stories

1916—17	*Wrote and Directed for Ince-Triangle.*
1917—19	*Directed all of the 16 Hart-Artcraft Productions.*
1919—20	*Directing Wm. S. Hart's Super-Special Artcraft Productions*

Directed and Wrote, The Toll Gate, Sand, Cradle of Courage, The Testing Block, O'Malley of the Mounted, etc.

LeRoy Stone

PRODUCTION EDITOR

Editor of over 100 Productions including all Hart-Hillyer Artcraft Productions

1913—1916	Editor Thomas H Ince Productions including "Civilization"
1916—1917	Editor Ince-Triangle Productions
1917—1919	Editor Ince Paramount-Artcraft Productions including Lambert Hillyer's Hart Productions
1919—1920	Editor William S. Hart Productions Lambert Hillyer — Director

BETTY BLYTHE

LATE RELEASES

Lew Cody in "OCCASIONALLY YOURS"

James Oliver Curwood's "NOMADS OF THE NORTH"

PAUL SCARDON, M. P. D. A.

RECENT PRODUCTIONS

(Assisted by TENNY WRIGHT)

For Goldwyn—"MILESTONES"

"PARTNERS OF THE NIGHT"

"HER UNWILLING HUSBAND"

with Blanche Sweet

"THE BROKEN GATE"

with Bessie Barriscale

ADDRESS—HOLLYWOOD HOTEL, HOLLYWOOD, CAL.
OR GREEN ROOM CLUB, NEW YORK CITY

EVELYN GREELEY

TOM TERRISS

DIRECTOR OF—"THE LION AND THE MOUSE" "THE THIRD DEGREE"
"THE CLIMBERS" "THE FORTUNE HUNTER"

And Latest

SPECIAL TOM TERRISS PRODUCTIONS

"TRUMPET ISLAND"
By Gouverneur Morris

"DEAD MEN TELL NO TALES"
By E. W. Hornung—(Raffles)

MARGUERITE CLAYTON

WALLACE MAC DONALD

"TRUMPET ISLAND"

"MOON MADNESS"

"CINDERELLA'S TWIN"

"ARE ALL MEN ALIKE"

MABEL NORMAND

VICTOR SCHERTZINGER

Supervising and Directing

MABEL NORMAND PRODUCTIONS

FOR GOLDWYN

ARTHUR
ROSSON
Director
Just completed
Miss Betty Compson's
First starring
vehicle
"PRISONERS
OF LOVE".
DISTRIBUTED
BY GOLDWYN
Second
production now
in the making.

BETTY COMPSON

Personally Producing Her Own Starring Productions at the Brunton Studios, Los Angeles

First Release

"PRISONERS OF LOVE"

Distributed by Goldwyn

The MAN BEHIND—
THE GREATEST NUMBER
of CONSISTENT
COMEDY SUCCESSES
Christie
Comedies
and
Special
Productions
1920-21
all Sold
Al Christie

ANNOUNCEMENT EXTRAORDINARY

Our policy of bigger & better pictures, inaugurated so successfully in 1919-1920, will be continued & expanded for 1920-1921. Approximately 50 big productions will be produced. In wealth of story, direction, acting and mounting as well as in variety & general excellence, they will be the greatest ever offered the exhibitor and public.

The genius and energy of our producing forces in our eastern and western studios, is sparing neither time nor money to make these tremendous features the last word in box-office value & screen art.

In addition to six big specials, to be made by each of our world renowned stars, there will be a series of super productions with all star casts.

The good will & success we have earned by our past relations with the exhibitor, will be continued and cemented. Our pictures will be rented upon a flat rental basis or if it is preferred, upon the percentage plan.

We have no axes to grind! Our policy is a policy of "live & let live" with pictures at a price the exhibitor can afford to pay!!

METRO

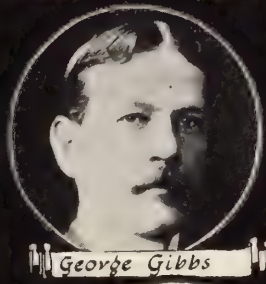
OUR AU

Vicente Blasco Ibañez

Irvin S. Cobb

Arthur Somers Roche

Mrs. Humphrey Ward


George Gibbs

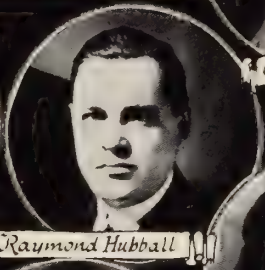
Luther Anderson Reed

George Kibbe Turner

Channing Pollock

Margaret Mayo

J. A. R. Wylie


Raymond Hubball

Arthur Stringer

Bayard Veiller

Henry C. Rowland

Larry Evans

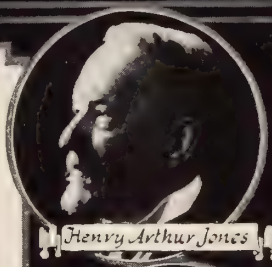
Holman Day

C. W. Bell

THORS

The foremost dramatists novelists and short story writers of the world will contribute the stories for these superb features.

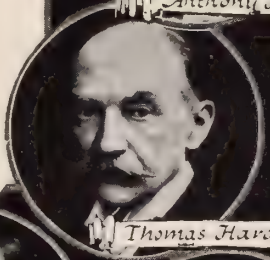
Every name is a guarantee of unmatched excellence and permits the utmost in advertising and publicity.


Henry Arthur Jones

Jack London

Anthony Hope

Eugene Walter


Thomas Hardy

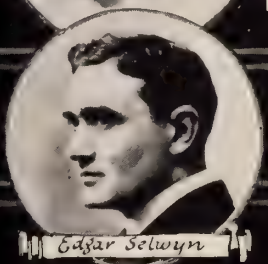
Justus Miles Foreman

Julie Herne

Guy Bolton

Mark Swan

F. Scott Fitzgerald


Edgar Selwyn

METRO

COMING

UNSURPASSED 4 & UNEQUALLED

NAZIMOVA

PRODUCTIONS, *The first two of which will be*

"BILLIONS"

An adaptation by CHARLES BRYANT *from the celebrated French plays of* JEAN JOSE FRAPPA *and* HENRY DUPUY MAZUEL

and MADAME PEACOCK

by RITA WEIMAN

METRO

GEO. D. BAKER

Some Past Releases

"TARANTULA"

"THE WAGER"

"THE WHITE RAVEN"

"THE SHELL GAME"

"REVELATION"

"PEGGY DOES HER DARNDEST"

"CASTLES IN THE AIR"

"THE MAN WHO LOST HIMSELF"

"A WHIFF OF HELIOTROPE"

"BURIED TREASURE"

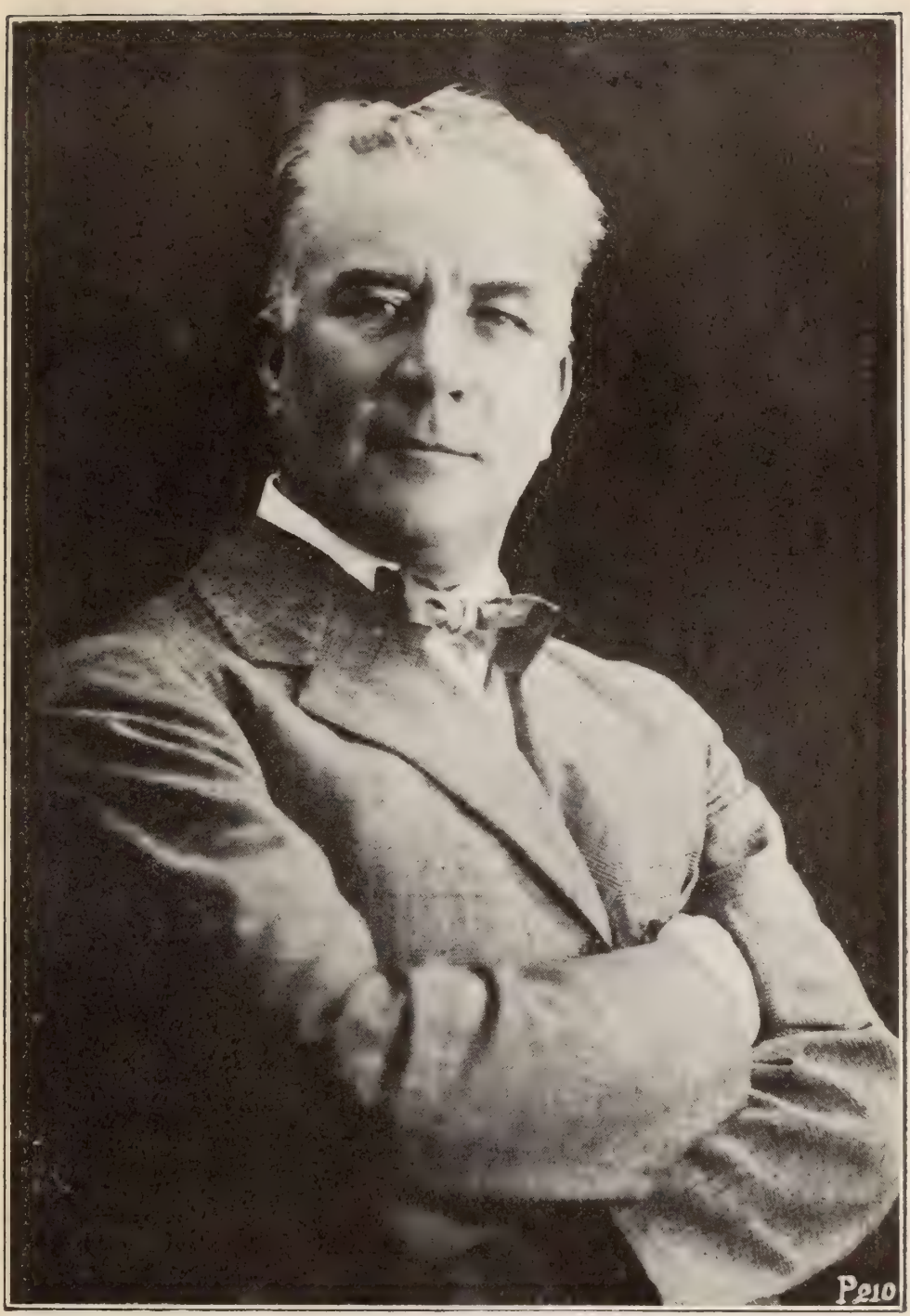
In Preparation

"PROXIES"

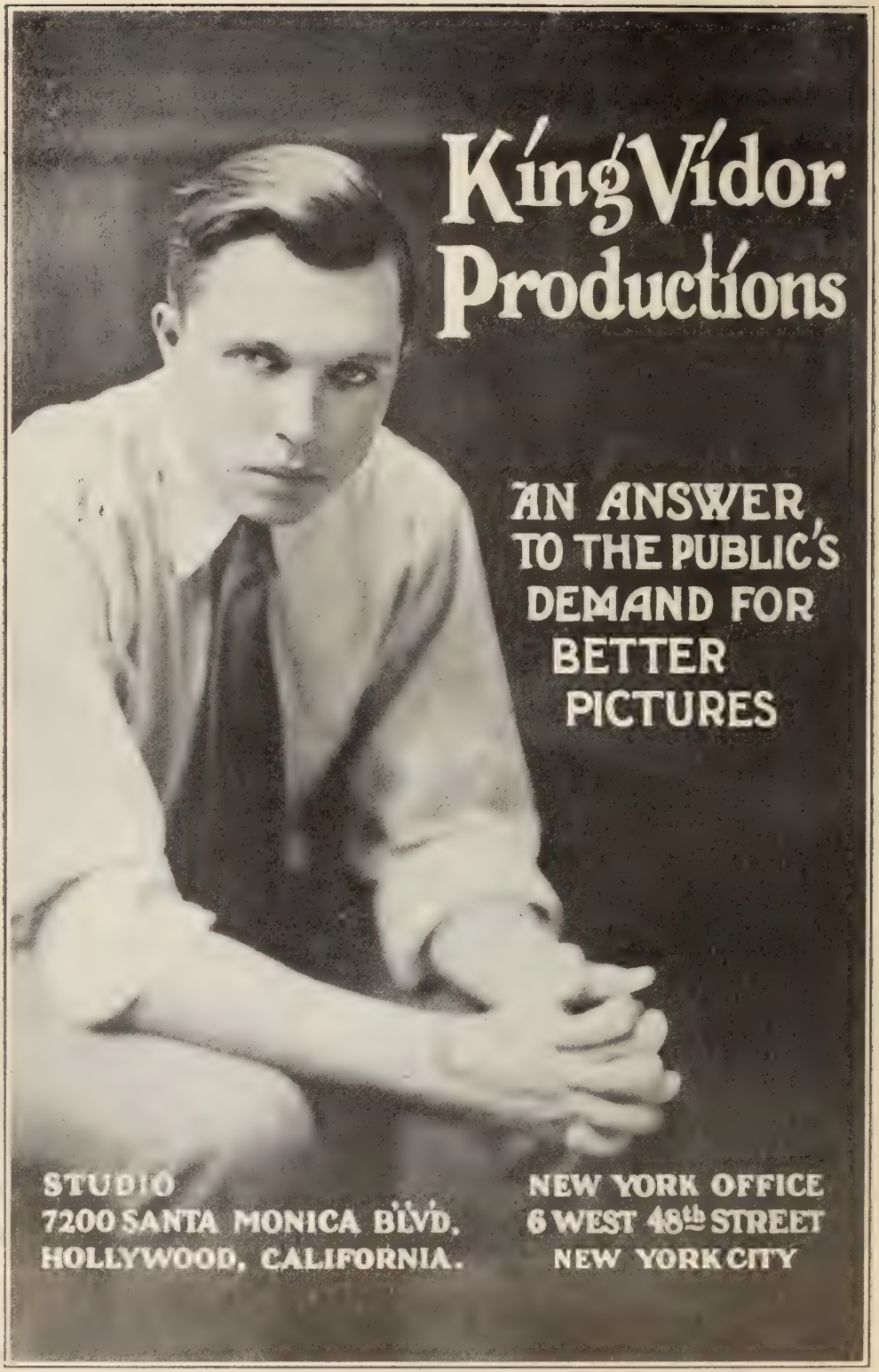
130 W. 44th St., New York

CLEO MADISON

METRO PICTURES



EMILE CHAUTARD


King Vidor
Productions
AN ANSWER
TO THE PUBLIC'S
DEMAND FOR
BETTER
PICTURES
STUDIO
7200 SANTA MONICA BLVD.
HOLLYWOOD, CALIFORNIA.
NEW YORK OFFICE
6 WEST 48th STREET
NEW YORK CITY

CLAIRE WINDSOR

Lois Weber Productions

JACK NELSON
Director

BERT CANN
Photographer

THOMAS H. INCE STUDIOS

DORIS MAY

THOS. H. INCE STUDIOS

CO-STAR IN:

"23½ Hours' Leave"
"What's Your Husband Doing?"
"Mary's Ankle"
"Let's Be Fashionable"

COMING RELEASES:

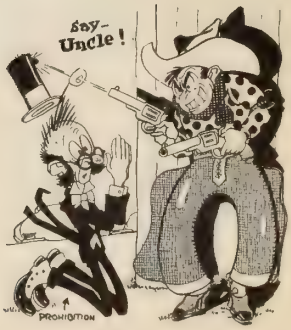
"The Jailbird"
"The Rookie's Return"

1912

$40.00 a month and prunes!

Them was the good old days!

Tom Mix



ANITA STEWART

Anita Stewart Productions, Inc. First National Attractions

JULIA BRUNS

Co-Star with Arnold Daly

in

"WHEN WE LOVE"

JULIA BRUNS

Co-Star with Arnold Daly in

"WHEN WE LOVE"

JOHN GILBERT, *Directing*

HOPE HAMPTON

at

PARAGON STUDIOS, FORT LEE, New Jersey

HOPE HAMPTON

MAHLON HAMILTON

LEADS

Recent Releases

"DADDY LONG LEGS" "IN OLD KENTUCKY"

Early Fall Releases

George Loane Tucker's "LADIES MUST LIVE"

Hampton Special "HALF A CHANCE"

Goldwyn's "EARTHBOUND"

JUSTINE JOHNSTONE—Realart

ROBERT G. VIGNOLA PRODUCTIONS

ROBERT G. VIGNOLA

MADE FOR
COSMOPOLITAN

RELEASED BY
PARAMOUNT

PHIL CARLE
Asst. Director

The Director

AL. LIGUORI
Cinematographer

CURRENT RELEASE:

"THE WORLD AND HIS WIFE"

By CHARLES FREDERIC NIRDLINGER
Scenario by FRANCES MARION

COMING:

"THE PASSIONATE PILGRIM"

By SAMUEL MERWIN
Scenario by DONNAH DARRELL

IN PREPARATION:

"THE MANIFESTATION OF HENRY ORT"

(WORKING TITLE)
By ETHEL WATTS MUMFORD
Scenario by FRANCES MARION

Marguerite Clark

GEORGE MELFORD

Director

Recent Releases:

"EVERY WOMAN"

"SEA WOLF"

Early Fall Releases:

"THE ROUNDUP"

"BEHOLD MY WIFE"

"FAITH HEALER"
By William Vaughn Moody

Now in Preparation:

"JUCKLINS"
By Opie Read

Now producing a series of George Melford Productions for Famous Players Lasky

DOROTHY PHILLIPS

IN AN

Allen Holubar Production

MAN—WOMAN—MARRIAGE

A FIRST NATIONAL ATTRACTION

ALLEN HOLUBAR

announces his first independent super-production since

"THE HEART OF HUMANITY"

MAN—WOMAN—MARRIAGE

A First National Attraction

Starring MISS DOROTHY PHILLIPS

ANNE LUTHER

DUSTIN FARNUM

Making his own productions to be released through

ROBERTSON - COLE

Initial Release

"BIG HAPPINESS" ***by Pan***

"THE TRAIL OF THE AXE" ***by Ridgewell Cullum***

Now in Production

CHARLES SWICKARD, *Director*

RECENT RELEASES

"LI TING LANG" and "AN ARABIAN KNIGHT"

Now back with Metro directing

"BODY AND SOUL" with Alice Lake

JOSEF SWICKARD

WHO WILL BE SEEN IN
THE FOLLOWING RELEASES

AS:
JEAN LA TOUR IN "MOON MADNESS" WITH EDITH STOREY

AS:
PETWORTH IN "SOWING THE WIND" WITH ANITA STEWART

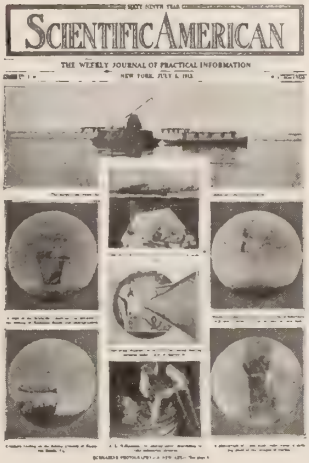
AS:
JACUES DE MANCOURT IN THE TOM TERRISS PRODUCTION "TRUMPET ISLAND"

AS:
MARCELO DES NOYERS IN "THE FOUR HORSEMEN OF THE APOCALYPSE"

ADDRESS
ACTORS' ASSOCIATION
HOLLYWOOD, CALIFORNIA

J. E. WILLIAMSON

WILLIAMSON SUBMARINE PICTURES



Under the title of—

"Submarine Photography—A New Art"

The SCIENTIFIC AMERICAN gave its front page and leading article on this original accomplishment by J. E. WILLIAMSON

What followed:

THE WILLIAMSON SUBMARINE EXPEDITION

TWENTY THOUSAND LEAGUES UNDER THE SEA

THE SUBMARINE EYE

THE WHITE HEATHER

GIRL OF THE SEA

Watch for the next

Williamson Submarine Picture

Directed by

RALPH INCE

W. W. HODKINSON

President of the W. W. Hodkinson Corporation

Mr. Hodkinson is one of the real pioneers of the motion picture industry, having entered the business in 1907. He has foreseen or taken part in launching every movement of consequence for the benefit of the exhibitor and of the public that has been made in the motion picture business in the past thirteen years.

In 1914 he organized the Paramount Company and was president of this organization until 1917, at which time he organized the W. W. Hodkinson Corporation in order that he might be enabled to carry out with a free hand the many ideas which his keen, clear brain saw as of great necessity to the industry.

Mr. Hodkinson has been foremost always in bringing to the screen the works of the leading literary lights of the day and has stood always for uplift and progress in the Motion Picture industry.

VIRGINIA VALLI

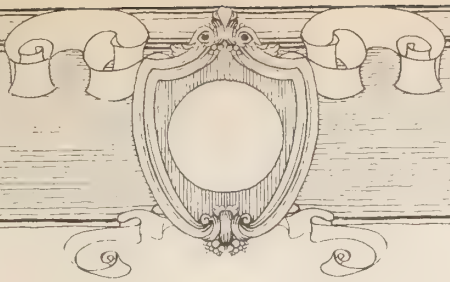
BRETTON HALL HOTEL
NEW YORK

GOLDWYN PICTURES

Sixty pictures will be released by the Goldwyn Pictures Corporation during the 1920-1921 season.

No effort or expense has been spared to put into these sixty pictures the finest elements of the film industry.

From its inception, each picture is constantly under the supervision of men and women skilled in meeting the public taste.



The foremost authors of the world have co-operated in the production of a list of features marking a vast step forward in screen effort.

Aided by the best dramatic talent, their film work has been given the same personal vitality and emotional quality as their most noted novels.

Each picture produced is subjected to the severest critical examination, from every angle, as to its amusement and profit-getting qualities before it is offered for release.

GOLDWYN PICTURES

For Distinctive Pictures

Inquire at any of these

Associated First National Exchanges

Atlanta, Ga.	148 Marietta St.
Boston, Mass.	7 Isabella St.
Buffalo, N. Y.	215 Franklin St.
Chicago, Ill.	110 So. State St.
Cincinnati, O.	Broadway and Pioneer Sts.
Cleveland, O.	3648 Euclid Ave.
Denver, Colo.	1732 Welton St.
Des Moines, Ia.	326 Iowa Bldg.
Detroit, Mich.	63 East Elizabeth St.
Indianapolis, Ind.	24 West Washington St.
Kansas City, Mo.	17th and Main Sts.
Kansas City, Mo.	Twelfth St. Theatre
Los Angeles, Calif.	732 So. Olive St.
Louisville, Ky.	National Theatre Bldg.
Milwaukee, Wis.	402 Toy Bldg.
Minneapolis, Minn.	408 Loeb Arcade Bldg.
New York, N. Y.	729 Seventh Ave.
New Orleans, La.	1401 Tulane Ave.
Omaha, Neb.	314 So. 13th St.
New Haven, Conn.	128 Meadow St.
Philadelphia, Pa.	1339 Vine St.
Pittsburgh, Pa.	119 Ninth St.
Richmond, Va.	904 East Broad St.
St. Louis, Mo.	617 No. Grand Ave.
San Francisco, Cal.	146 Golden Gate Ave.
Seattle, Wash.	2023 Third Ave.
Salt Lake City, Utah	60 Exchange Place
Toronto, Can.	91–93 East Queen St.
Montreal, Can.	Film Exchange Bldg.
Vancouver, B. C.	1318 Standard Bank Bldg.
Washington, D. C.	916 G St., N. W.

FIRST NATIONAL EXCHANGES

Dallas, Tex.	Old Mill Bldg.
Little Rock, Ark.	106 So. Cross St.
Oklahoma City, Okla.	127 So. Hudson St.

There'll be a Franchise <u>everywhere</u>

General Index

Resume and Outlook 64D
The Year in Headlines 65
List of Educational Institutions Equipped with Projection Machines 105
Leading Distributors' Exchange Addresses ... 139
Independent Exchanges and Product Handled 147
Important Industrial Films 167
National Motion Picture League—Purposes and Officials 177
The Short Reel Outlook 179
Photographs 180
Membership American Society of Cinemetographers 187
Membership Theater Owners Asso. of California 189
Membership Independent Exhibitors Corp. of Washington 189
Seating Capacity Broadway Picture Houses 189
M. P. T. O. of America 191
Theater Chains 193
M. P. D. A. Membership 211
Assistant Directors Association Membership 213
Legal Holidays in U. S. 213
Publishers of Tax Free Music 215
M. P. Art Directors Association 215
What of the Coming Year? (Ideas of Producers, Distributors and Others as to What 1920-21 Has in Store) 217
Towns Booked from Exchange Centers 225
Most Important Event of the Year (Comment of Important Film Folk) 227
What of Prohibition? (Impressions on a Most Important Topic) 233
The Foreign Market 239
English Exchanges 241
English Producers 241
Film Exports for Year Ending June 30, 1920 241
British Studios 243
London Film Importers 243
London Film Exporters 245
French Customs Tariff 245
French Censorship 245
French Renters (Exchanges) and Dealers 247
French Producers 247
French Syndicates 247
French Film Publications 247
French Productions 247
Spanish Producers 249
Italian Producers 249
Buyers in India 251
Dutch Producers 251
Belgian Renters 251
Belgian Manufacturers 251
Belgian Importers 251
Australia 251
Important English Theater Circuits 251
Import and Export Statistics 253
Percentage Tables of Distribution (American and Foreign) 255
Opinions on Foreign Outlook 257
Paramount's Foreign Offices 265
Bureau of Commerce Reports:
Germany 265
Argentine 269
Peru 269
Japan 269
Switzerland 269
Belgium 269
China 271
Turkey (Constantinople) 271
Egypt (Cairo) 271
United Kingdom (With Import Table) 271
Italy 271
Burma 275
Bulgaria ..... 275 and 491
Mediterranean Conditions—Report from British Department of Over-seas Trade, London 275
Far East 275
Important Incorporations of the Year 277
Outlook Regarding Serials 285
American Films in Czecho Slovakia 285
Industrial-Carter Cinema Co. Releases 288a
Bibliography—Books and Articles Regarding the Industry 288b
Regarding Pictures in General 288b
Regarding History and Early Experiments ... 288b
Regarding Laws and Regulations 288b
Regarding Plays 289
Regarding Morals and Censorship 289
Regarding Acting 291
Regarding Photography 291
Regarding Projection 291
Regarding Music 291
Regarding Art 293
Advertising and Salesmanship 299
Regarding Education 293
Regarding Biographies 293
N. A. M. P. I. 293
Important First Run Houses ..... 295 and 481
Federal Laws and Regulations 305
Copyright 305
Loan, Rental, or Sale of Films 305
Immoral Films 305
Prize Fight Films 305
Films sent by Mail 305
Protection of the Uniform—Army and Navy 307
Regulations Regarding Shipment of Films ... 307
Tariff Schedule 307
Taxes on Films 307
Excise Taxes 307
Internal Revenue Taxes 309
Lesees Tax Obligation 309
Proposed Federal Legislation—Censorship .. 309
Other Proposed Legislation 309
State Laws 309
Ordinances of Principal Cities of This Country 313
Canadian Ordinances 327
Age Limit of Minors in Theaters 327
Important Legal Decisions 329
Censorship—Conditions by States 333
Japanese Censorship 335
Film Exchange Associations with Officers and Addresses 335
Federal Tax and Gross Business 335
Productions of the Year, Including Title, Name of Releasing Company, Date of Release, Star, Director and Date of Review .. 337
Productions of the Year by Company Release .. 369
State Rights Releases 375
Directors and Their Productions 377
National Board of Review Selections 383
Americanization Idea in Films 383
Womens' Clubs 383
St. Louis Theater Capacities 383
Stars and Their Productions 385
Work of Cameramen 391
Studios, East and West 397
Laboratories, East and West 399
Raw Stock 399
First Film Made in U. S. 399
Companies Making Industrial Pictures 399
Parcel Post Rates 489
Membership Theater Owners Chamber of Commerce of Greater New York 491
A. M. P. A. Officials and Membership 491
Australian Theaters and Number of Playing Days 491
Too Late to Classify 493
Farley Decision
Additional Independent Exchanges and Productions Handled
Additional Theater Chains
Additional Comment on Outlook
Industrial and Advertising Film Producers ... 493
Best Sellers of Year 495

Index to Advertisers

A

Adams, Claire 407
Adolfi, John G. 334
Alder, Wm., F. 236
Allen, Paul H. 270
Aller's Laboratory 525
Allison, May 166
American Cinema Corp. 386
American Society of Cinematographers 497
Andrews, Del 440
George Archainbaud 419
Arnold, John 500
Associated Producers, Inc. 1
Aywon Film Co. 521

B

Badger, Clarence G. 484
Bailey, Wm., N. 432
Baker, C. Graham 444
Baker, George D. 33
Ballin, Hugo Prod., Inc. 273
Ballin, Mabel 272
Barker, Reginald ..... 16 & 17
Barlatier, Andre 512
Barnes Printing Co. 494
Barrows, James O. 482
Barry, Wesley 400
Bayne, Beverly 122
Beal, Frank 156
Beaumont, Harry 90
Beban, George 240
Behannesey 522
Bennett, Enid 100
Bennett, Chester 390
Bennett, Whitman Studios 194
Benoit, Georges 505
Beranger, Clara 108
Beranger, George A. ..... 286 & 287
Bertram, Wm. 274
Berwilla Film Co. 168
Biograph Studios 527
Bitzer, Billy 266
Bitzer, J. C. 510
Bitzer, Louis C. 270
Bizeul, Jacques 514
Black, Wm. J. 512
Blackton, J. Stuart Prod. Inside Back Cover
Bloom Film Laboratories 372
Blythe, Betty 22
Borden, Eugene 473
Borzage, Frank 218
Boyd Wm. 484
Breamer, Sylvia 276
Bret, Tom 465
Broadwell Prod., Inc. 324
Browne, Lewis Allen 455
Browning, Tod 441
Bruns, Julia ..... 42 & 43
Brunton, Robert (Studios) ..... 402 & 403
Brunton, Robert (Productions) 404
Burston Films 352
Bushman, Francis X. 122
Butler, David 210
Burns, Harry 426

C

Cabanne, W. Christy 382
Cadwell, A. A. 499
Cameron, Donald 445
Campbell, W. S. 427
Campbell, W. S. (Staff) 426
Cann, Bert 498
Carey, Harry 164
Carleton, Lloyd 358
Carleton, Wm. P. 256
Carre, Ben 478
Carrigan, Thos. 326
Cayuga Pictures, Inc. 496
Cazeneuve, Paul 448
Chadwick, Helene 436
Champury, Francis E. 477
Chaplin, Mildred Harris 435
Chase, Colin 326
Chaston, Fred 505
Chautard, Emile 35
Christie, Al 32
Clark-Cornelius 290
Clark, Harvey 467
Clark, Marguerite 50
Clawson, Dal 417
Clayton, Marguerite 26
Clermont Photoplays Corp. 380
Cline, Eddie 370
Collins, Treve 410
Commonwealth Film Corp. 298
Compson, Betty 31
Conklin, Wm. 471
Conway, Jack 407
Condon, Mabel (Exchange) 516
Cooper, J. Gordon 416
Cooper, Wm. S. 510
Cosmopolitan Productions 306-308-310-312-314
Courtot, Marguerite 432
Cox, George L. 230
Criterion Pictures Co. 524
Crosland, Alan 124
Cumberland, John 439
Cunningham, Jack 362
Curtis, Catherine Corp. 320

D

Dana, Viola 166
Davies, Marion ..... 308 & 314
Davis, Chas. J. 513
Davis, Mildred 228
Davison, Grace 150
Daw, Marjorie 400
Dawn, Norman 452
Dazey, Chas. T. 330
De Grasse, Joseph 224
De Cordova, Leander 162
Dean, Faxon 504
Dean, Priscilla 547
Del Ruth, Hampton 192
Dent, Vernon 468
Desmond, Wm. 258
Destenay, L. 530
Dillon, Jack 170
Donaldson, Arthur Productions 302
Dowlan, Wm. C. 130
Drew, Mrs. Sidney 14
Du Bray, J. A. 507
Duncan, William 398
Dunmyre, L. H. 515
Dunn, Winifred 518
Dwan, Allan 6

E

Eagler, Paul E. 429
Earle, W. P. S. 465
Easons 412
Edmonds & Bouton, Inc. 520
Elvidge, June 244
Emerson, John 98
Empey, Arthur Guy Prod. 338-340-342-344-346-348-350
Empire State Engraving Co. 394
Estee Studios & Laboratory, Inc. 138
Export & Import Film Co. 520

F

Fairfax, Marion ..... 103 & 400
Falkner-Tyrol Productions 524
Famous Players-Lasky ..... 1 - B
Farnum, Dustin 55
Fawcett, George 434
Federal Photoplays 406
Fidelity Pictures Co 523
Fielding, Romaine 140
Fillmore, Clyde 178
Film Sales Company 518
Film Service Bureau, Inc. 523
Fine Arts Pictures, Inc. 396
First National 64
Fishback, Fred, Comedies 437
Fishbeck, Harry A. 154
Fitzgerald, Dallas M. 444
Fitzmaurice, George 9
Fleming, Victor 336
Flower, A. B. Vitagh 186
Flynn, Emmet J. 450
Ford, Jack 468
Forman, Tom 160
Forst, Elmer 477
Foster, Wm. C. 498
Fox Film Corp. 238
Francis, Alec B. 464
Franklin, Chester M. 453
Franklin, Sidney 110
Fromme, Warren 517

G

Gabourie, Fred 479
Garetson, Ben 348
Gandolfi, F. Alexander 511
Garmes, Lee 426
Garret, Sidney, Inc. 521
Garson Productions 422
Gasnier, L. J. 332
Gaston, Mae 328
Geleng, Louis A. J. 513
Gerber, Neva 455
Gerrard, Charles 436
Gevaert Raw Stock 530
Glazer, J. Bennett 342
Glendon, J. Frank 70
Gilbert, John 44
Goldwyn Pictures Corp. 62 & 63
Gordon, Chas. 126
Gordon, Vera 421
Goulding, Edmund 434
Greeley, Evelyn 24
Green, Alfred 462
Gregory, Carl L. 501
Griffith, Corinne 452
Griffith, D. W. ..... 1 - A & 264
Griffith, Edward 438
Griffith, Tom, L. 200

H

Hamilton, Gilbert P. 176
Hamilton, Lloyd 234
Hamilton, Mahlon 46
Hamilton & White 234
Hampton, Benjamin B. 406
Hampton, Hope 45
Hampton, J. D. 128
Hansen, Juanita 190
Harder, Emil 490
Harlan, Kenneth D. 433
Hart, Neal 360
Hart, Wm. S. 19
Hartford, David 263
Hawkes, Al 522
Heffron, Thomas N. 420
Henaberry, Joseph 242
Hersholt, Jean 472
Hilburn, Percy R. 508
Hillyer, Lambert 20
Hirsh, Nathan 521
Hodkinson, W. W. 60
Hogan, James Patrick 254
Holubar, Allen 53
Hopper, E. Mason 482
Hopper, Hedda De Wolf 474
Horan, Charles T. 152
Horsley, Wm. Film Laboratories 519
Horton, Clara 492
Hulette, Gladys 268
Hunt, J. Roy 514
Hunter, T. Hays ..... 424 & 425
Hurst, W. O. 198

I

Ince, Thomas H. 5
Ingram, Rex 246
Ingraham, Lloyd 220
Inter-Ocean Film Corp. 374
Irving, George 476

J

Jackman, John I. 426
Jacobs, Arthur H. 322
Jensen, Eulalie 492
Johnson, Edith 398
Johnson, Merle 450
Johnson, Tefft 410
Johnstone, Justine 47
Junior, John 409

K

Keaton, Buster 370
Keenan, Harry G 326
Kelly, Anthony Paul 206
Keepers, Harry L. 350
King, Bradley 473
King, Burton 446
King, Henry 216
Kirby, Frank Gordon 515
Knoles, Harley 94
Kyson, Chas. H. 480

L

Lake, Alice 148
Landis, Cullen 447
La Rue, Fontine 458
Lee, Harry 346
Lee, Rowland 469
Legend Film Corp. 408
Lesser, Sol 240
Lewis, Edgar 66
Lewis, Mitchell 112
Lewis, Ralph 440
Lewis, Vera 440
Linder, Max 366
Lisa, Mona 282
Lichtig & Rothwell, Inc. .. 209
Lincoln, E. K. 15
Lloyd, Frank 116
Lloyd, Harold 158
Lloyds Film Storage ... Inside Front Cover
Loos, Anita 98
Los Angeles Chamber of Commerce ..... 400 - A
Losee, Frank 248
Love, Montagu 488
Lovely, Louise 172
Luther, Anne 54
Lynch, John 88
Lyons, Chester A. 509
Lyons & Moran 490
Lytell, Bert 13

Mc

McCarthy, John P. Productions 296
McKenzie Mrs. Bob 426
McKenzie, Ida May 426
MacDonald, Wallace 27
MacDowell, Nelson 449
MacLean, Douglas 38
MacQuarrie, George 456
MasRae, Henry 322

M

Madison, Cleo 34
Marsh, Oliver T. 511
Marshall, Roy E. 464
Marshall, Tully 102
Martin, Florence Evelyn .. 340
Martinelli, Arthur 507
Mason, Sarah J. 448
Master Films 174
Mathis, June 104
May, Ann 134
May, Doris 39
Mayflower Photoplay Corp 392
Meaney, Don 388
Melford, George 51
Menasco, Milton 480
Metcalfe, Earl 441
Metro Pictures Corp. .. 32 - A
Miller, Ashley 461
Miller, Walter 437
Mitchell, Howard 204
Mix, Tom 40
Moore, Colleen 400
Moore, Tom 72
Moran, William 439
Moreno, Antonio 146
Morrison, James Woods ... 84
Mullin, Eugene 279
Murphy, Richard 488

N

Neibuhr, Walter 384
Neilan, Marshall 3
Neilan, Marshall Players .. 400
Neill, R. William 68
New York Concert League 519
Niblo, Fred 100
Nilsson, Anna Q. 449
Noble, Jack 120
Normand, Mabel 28
Novak, Eva 18

O

O'Brien, Eugene 10
O'Brien, Jack 376
O'Connor, Mary 446
O'Connor, Loyola 446
O'Malley, Pat 400
Oakman, Wheeler 463
Oland, Warner 431
Ormston, Frank D. 479
Ostriche, Muriel Prod. 516
Otto, Henry 76
Overbaugh, Roy F. 506

P

Pallette, Eugene 451
Park, Ida May 224
Parke, William 443
Parker, Albert 252
Pascale, Diane 457
Paton, Stuart 254
Pawn, Doris 260
Peebles, Mort 442
Perret, Leonce 354
Peters, George 508
Phillips, Dorothy 52
Pickford, Jack 462
Pioneer Film Co. 368
Powell, Paul 142
Power, Nicholas Co. Back Cover
Price, C. B. Co. 413
Pring, Gerald 254

Q

Quinn, Arthur T. 509
Quinn, Philip 344

R

Ray, Charles, Prod. 214
Read, J. Parker Jr. 8
Reicher, Frank 96
Reid, Wallace 118
Reynolds, Lynn F. 458
Roach, Hal 158
Robertson, John S. 78
Robertson Cole ..... 64 A
Rockett Film Corp 415
Roland, Ruth 486
Rosen, Philip 136
Rosher, Charles 502
Ross, Thomas W. 466
Rosson, Arthur 30
Rothacker Film Mfg. Co. .. 528
Roubert, Matty 250
Ruggles, Wesley 463
Russell, William 208

S

Salisbury, Monroe 356
Sanborn Laboratories 525
Santschi, Tom 226
Saunders, Jackie 460
Scardon, Paul 23
Schenck, Harry 469
Schertzinger, Victor 29
Schlank; Morris R. 364
Security Trust & Savings Bank 460
Seessel, Charles O. 294
Seitz, George B. 430
Sellers, Ollie 470
Semels, Harry 431
Sennett, Mack 4
Sherman, Lowell 442
Sherry, J. Barney 400
Shipman, Ernest Prod. 316 & 318
Shipman, Edna 409
Simpson, Russell 459
Sloane, Paul H. 292
Sloman, Edward 222
Small, Edward, Inc. 529
Smith, R. Cecil 80
Special Pictures Corp. 300
Spence, Ralph 411
Stahl, John M. 288
Standing Wyndham 86
Stanley Co. of America 304
Stanton, Fred 284
Steck, H. Tipton 459
Stedman, Myrtle 114
Stevens, Louis 471
Stewart, Anita 41
Stewart, Lucille Lee 438
Stewart, Roy 435
Stone, Le Roy 21
Stone, Lewis S. 262
Storm, Jerome 106
Stradling, Harry 202
Stuart, Kathryne 414
Stumar, John S. 506
Submarine Film Corp. 59
Sunlight Arc Corp. 526
Swedish Biograph Co. 154
Sweet, Blanche 12
Swickard, Charles 56
Swickard, Josef 57

T

Taylor, Wm. D. 280
Tell, Alma 378
Tell, Olive 378
Terriss, Tom 25
Terwilliger, George W. ... 466
Thomson, Frederick A. 476
Thompson, Hamilton 486
Thompson, Hugh 188
Trebaol, L. Children 517
Toler, Sidney 447
Tooker, Wm. H. 456
Tourneur, Maurice 7
Travis, Norton C. 500
Trevelyn, Una 443
Trimble, Laurence 472
Tyrol, Jacques 467
Tucker, George Loane 2

U

United Society of Cinematographers 503
Universal City 401
Unsell, Eve 202

V

Vale, Travers 418
Valli, Virginia 61
Van Buren, Ned 502
Vermilyea, L. J. 478
Vidor, King 36
Vignola, Robert G. ... 48 & 49
Vincent, James 82
Vogeding, Fredrik 212

W

Walton, Gladys 144
Ward, Hap. H. 426
Warde, Ernest C. 433
Warrenton, Gilbert 475
Warrenton, Lule 475
Washburn, Bryant 278
"Way Down East" 264
Webb, Kenneth 196
Weber, Lois 11
Weigel, Paul 451
Wells, Harold 474
White, Jack 234
Whitlock, Lloyd T. 470
Whitney, Claire 74
Willat, Irvin V. Prod. 428
Williams, Earle 92
Williamson, J. E. 58
Willis & Inglis 232
Windsor, Claire 37
Withey, Chet 405
Worsley, Wallace 445
Wray, John Griffith 461
Wright, Tenny 453
Wynard, Edward 504

Y

Young, Clara Kimball 423
Young, James 132

OUTLOOK AND RESUME

By J. Dannenberg, Editor of Wid's Daily

In an industry fraught with changes of lightning like rapidity the coming year (Sept. 1, 1920, to Aug. 31, 1921) looms conspicuously. That it promises more radical and important changes than have heretofore occurred, is hardly deniable. This is due to many conditions. The entry of Wall Street and modern business methods into the industry; while the solidification of various interests, producers, distributing and exhibiting, all tend to indicate that many important changes will occur. The industry is getting tighter and tighter all the time.

The prediction has been made by men of importance that during the coming year the exhibiting end of this business will probably be composed of three or at the most four distinct chains extending from coast to coast. On the other hand, independent production promises to be stronger than ever.

Passing from these possibilities is the promise of greater, more serious and more dignified productions than the industry has even known.

One of the most interesting events in anticipation is the arrival of Sir James M. Barrie, who is scheduled to come to this country in the Fall to assist in making "Peter Pan" at Hollywood for Famous Players-Lasky.

During the coming year difficulties resulting from the war with regard to labor and necessary material for building construction will be greatly relieved and there promises an era of theater expansion, building and improvements never equalled. It is impossible to estimate the volume of building operations scheduled but it runs into the millions.

Prices generally promise an advance on the part of exhibitors. What with the increased cost of operation and rental values, higher admissions are practically a necessity. There will be greater competition on the part of exhibitors. The day has gone when an exhibitor can support his house by leaning against the box office window.

One of the serious phases of the coming year is the possibility of various branches of the industry becoming unionized subjecting all exhibitors, distributors and producers to the various annoying difficulties which unionism develops. And an instance of this is the fact that on the lower East Side of New York City, theater employees, from scrub women to ushers and house managers have been unionized and are today securing by virtue of their demand, prices materially higher than the exhibitors in this section ever dreamed of paying for services. In the studios and laboratories the unionism of employees has rapidly developed and promises to become even more so.

RESUME OF THE YEAR

A year ago there was a promise of a distinct and radical change in the operations of the industry. And these developed hardly without hesitation from September. Most conspicuous of all was the development into an organization of more strength than has ever existed by the exhibitors of the United States. As a result of several meetings there finally was organized in Cleveland in June, the Motion Picture Theater Owners of America. Sydney S. Cohen of New York City was elected president and activities immediately started, most notable of which was the action of a special Committee of Nine, the purpose of which was to place on record the producer-distributors who were invading the exhibition field. As a result, Adolph Zukor of Famous Players went on record saying that his organization woud not extend its activities excepting where it was impossible for pictures of his company to be given presentation. A considerable "tempest in a teapot" resulted from the promise of Mr. Zukor to the committee that he would have Alfred S. Black of New England and S. A. Lynch of the Southern Enterprises co-operate along the same lines. After discussing conditions with the Committee, Lynch finally went on record against the Zukor pledge and Black flatly refused to discuss his activities with the Committee.

During the year, L. J. Selznick, with C. R. Seelye formed the National Picture Theaters along the same lines as United Picture Theaters which went into the hands of a receiver.

Through the efforts of F. C. Quimby, formerly of Pathe, the Associated Exhibitors, Inc., was also formed, Harry Crandall of Washington being elected president.

Doubtless the most conspicuous event among producers during the year was the formation of Associated Producers consisting of Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr. Oscar A. Price, formerly president of United Artists became the executive head of this organization and F. B. Warren who resigned from the W. W. Hodkinson Corp., its general manager. The advent of Marcus Loew backed by Morgan capital into the production field by buying into Metro Pictures Corp., was also an interesting development. Loew contends that he was practically forced into the producing end of the business to insure a sufficient number of productions for his large string of theaters numbering 70, to be augmented by 23 houses to be erected this Fall.

There was considerable excitment in December when for 24 hours D. W. Griffith was lost at sea.

The resignation of Samuel Goldwyn from the head of Goldwyn Pictures late in August was anticipated by reports of friction in that organization. There was material interest over the fact that Cecil B. DeMille has signed for five years with Famous Players. Incidentally there were a number of changes in the personnel of Famous Players including the retirement of Walter E. Greene, formerly vice-president, of Albert Kaufman and Walter Irwin.

During the year Famous Players, Loew, Goldwyn and Griffith offered their stocks to the public through the medium of Wall Street.

One of the interesting developments of the year was the arrival of W. G. Faulkner as representative of Lord Northcliffe to investigate film conditions. Incidentally the Stoll interests of London are reported to be planning the opening of exchanges throughout America, while on the coast G. B. Samuelson, the well known London producer, made several productions.

The Federal Trade Commission in March, 1920, completed its investigation of the operations of the Saenger Amusement Co. of New Orleans and is at this time actively engaged with reference to a number of matters effecting the industry.

Wm. G. McAdoo resigned as head of United Artists and was succeeded by Hiram Abrams.

With the advent of the National Booking Co. with chief offices in the Broadway Theater Bldg., New York, came reports from Seattle that Jensen and Von Herberg had organized the Independent Exhibitors Circuit in the Northwest with 123 houses. There was talk of Lynch forming a big booking combine in localities of 10,000 population and less in the South but this did not develop.

State Rights operators organized the Federated Film Exchanges of America with W. E. Shallenberger as manager.

The first international exposition relative to pictures since the Great War opened in Amsterdam, Holland, on Aug. 12. There was considerable interest in New York when the Franco American Cinemetograph of France announced its plans which incidentally had to do with controlling the operations of 2,000 theaters in Europe. Many in the industry believed that the idea was principally for the purpose of selling of stock and the Pathe interests eventually denied officially that their organization was controlled by the Franco-American as announced.

In mid-August Tom Moore of Washington created somewhat of a sensation by issuing a statement declaring that he had sold his franchise in First National because of his fear of First National being tied up with the National Booking Co.

ROBERTSON-COLE

Presenting

During 1920-21 Season

Only Super-Specials

R-C PICTURES

ROBERTSON-COLE

"THE motion picture trade concedes that Robertson-Cole has by its "honesty of purpose" policy and by the superior class of its productions built for itself a secure foundation and an enviable reputation in this industry.

"To further strengthen this two-fold combination and to increase the elaborateness and entertainment value of its pictures, Robertson-Cole has secured stars, directors and stories in keeping with its promise to give the exhibitors the foremost attractions obtainable, regardless of the investment required.

"During 1920-21 only super-specials will be distributed by Robertson-Cole. To properly present these productions to exhibitors will mean an expenditure of millions. However, each release must be of sufficiently high calibre to attain the standard by which Robertson-Cole has established itself in the industry, or it shall not be offered to exhibitors.

"By our progress we are justified in believing that we have the exhibitors' confidence. We intend to maintain it—and we shall—with really big specials of assured box office values, plus a sound business administration."

A. S. KIRKPATRICK

Vice-President and General Manager
ROBERTSON-COLE DISTRIBUTING
CORPORATION

R-C PICTURES

The Year in Headlines

Saturday, Aug. 30

Famous Players to build theater in St. Louis.

Louis Burston sues Grace Darmond for $31,500 damages.

New cartoon series called "Screen Follies."

Capt. F. F. Stoll making spectacle called "Determination."

Tuesday, Sept. 2

"Broken Blossoms" for United Artists release.

Reported theaters in mid-west combining for co-operative booking organization.

Sol Lesser to make five-reeler with Sennett bathing girls.

Zion Films, Inc., reorganized.

Wednesday, Sept. 3

United Artists pays $350,000 and 20 per cent on receipts for Famous Players' share in "Broken Blossoms."

"Miracle Man" breaking records at all openings.

Famous Players salesmen promise a million dollars worth of business during Paramount-Artcraft week to Adolph Zukor.

"The Lost Battalion" to be shown at Cohan.

Allgood Pictures Corp. formed. To make serial starring Charles Hutchinson.

Theater circuits raising admission price.

Famous Players to establish 28 non-theatrical exchanges.

Thursday, Sept. 4

Griffith leases estate at New Rochelle for eastern production headquarters.

Joseph L. Plunkett leaves Famous Players.

Fox reported after theaters in Europe.

Texas exhibitors booking all big companies except Famous Players.

Friday, Sept. 5

Famous Players to open six Canadian offices.

Saenger Amusement warns Southern exhibitors against "syndicate with offices in Atlanta."

Arrow gets distribution of "Lightning Bryce."

Herman Brown lining up Northwestern exhibitors for new circuit.

St. Louis film men tender dinner to J. C. Ragland.

Howells, exporter, sees Italy making determined fight to regain old time place in film field.

Saturday, Sept. 6

Goldwyn enters third year of existence.

Theater Owners Association of Los Angeles urge tax repeal.

Rembusch of M. P. E. A. trying to line up Saenger circuit and other exhibitors through southern section for membership in the League.

Monday, Sept. 8

Bettina, noted Italian actress, to appear in Metro pictures.

Famous Players acquire screen rights to all George Broadhurst productions.

Harry Reichenbach returns from the coast. Says 80 per cent of "Eyes of Youth" sold.

Riskin Bros. form company to produce stage successes of Victor Moore on screen.

C. R. Seelye resigns as secretary of United Pictures.

Griffith to have permanent headquarters in the East.

Tuesday, Sept. 9

Famous Players to build theater in Buffalo.

Waldorf Photoplays to produce "Kismet" with Otis Skinner.

Goldwyn organizes play-reading department.

Understood B. S. Moss will erect twelve theaters in New York State.

Earle Williams renews Vitagraph contract.

Florida exhibitors plan state organization.

Wednesday, Sept. 10

Universal to distribute 21,000,000 ft. of industrials.

Famous takes Burlingham scenics.

Thursday, Sept. 11

Pete Smith leaves Famous to join Marshall Neilan organization.

Keith and Proctor theaters now members of Exhibitors' League of New York.

First National to release Mildred Harris Chaplin productions.

Raymond Wells announces he will film scenes from the Bible.

Famous Players buys Putnam Building. Will erect permanent home and theater on site.

Paul Gulick elected president of A. M. P. A.

Friday, Sept. 12

Producers expected to give in to demands of studio help.

Fox in deal for Woods theater, Chicago.

Griffith delivers first picture to First National.

Universal to film big special in New Orleans.

Saturday, Sept. 13

Jos. L. Plunkett to have charge of European offices for Select.

Cable advice says Germany preparing to compete for world-wide hold on film

Edgar Lewis

Productions, Inc.

Studios
Los Angeles
California

Pathé
Distributors

Offices
1457 Broadway
New York City

market.

Syd Chaplin returns from France with 30,000 feet of film.

Prominent English exhibitors say 90 per cent American films used in England.

Monday, Sept. 15

Marshall Neilan secures "Penrod" series.

Sam Zierler leaves "Big U" to head Commonwealth Corp.

Hobart Henley to release through Pathe.

Moe Mark to build 20 theaters to be known as "Mark-Strand."

Five years before Famous can occupy Putnam building, recently purchased.

Annette Kellerman Educational Pictures organized in Los Angeles.

Tuesday, Sept. 16

800 studio employes strike in Hollywood.

David Horsley to produce again.

Famous Players to build theater in Lewiston, Me.

Wednesday, Sept. 17

Isaac Wolper forming Robert W. Chambers Picture Corp. to produce works of author.

"Big 4" discussing distribution plans.

Edwin Carewe productions for release through Pathe.

Fox extends distributing system to western Canada.

King W. Vidor severs connection with Brentwood Film Co.

Reported S. A. Lynch about to invade Northwest.

Thursday, Sept. 18

United Picture Producing listed on curb.

Allens buy Lone Star Chaplin series for Canadian distribution.

William Collier making series of comedies for Jos. M. Schenck.

Goldwyn trying to secure physical distribution for "Big Four."

R. Wm. Neill and George Irving to direct for English firm abroad.

Florida exhibitors combat theater buying operations of Lynch Enterprises.

Friday, Sept. 19

Educational reorganizes and forms $2,500,000 company with Hudson Bay Co. as backer.

First National expected to distribute pictures of new $5,000,000 English Company.

Saturday, Sept. 20

Big Four and Goldwyn deny combine.

Loew takes over Staub in Knoxville, Tenn.

Taylor Holmes Prod., Inc., organized.

M. P. E. A. asks aid of New York League in securing repeal of Federal taxes.

Famous leases Triangle studio in Yonkers.

Monday, Sept. 22

Carl Laemmle says lack of stars is reason for high rentals

Boston exhibitors organize.

Spiegel buys Rialto in Waterbury, Conn.

Roma—New York starts work in Italy.

Tuesday, Sept. 23

Ernest H. Horstmann, United Picture Theaters stockholder, calls meeting regarding finances of organization.

Nixon-Nirdlinger circuit, Philadelphia, and Stanley Theaters pooled.

Goldwyn to build experimental laboratory.

Northwest exhibitors ready to wage war against high rentals.

Edwin Carewe to produce in Europe for Pathe release.

Wednesday, Sept. 24

Statement from United Picture Theaters regarding Horstmann charge.

T. L. Tally buys the Kinema, Los Angeles.

Pathe to star Juanita Hansen in series.

Loew buys eight houses in South.

Thursday, Sept. 25

Horstmann says managers resigning from United.

Two bills up in Minnesota Legislature which would kill business if passed.

Alfred S. Black gets eight more houses in New Hampshire and Vermont.

Gradwell out of World Film.

Friday, Sept. 26

Number of prominent exhibitors to gather here Tuesday for Horstmann United Picture Theaters meeting.

Maclyn Arbuckle to appear in stories by Irvin S. Cobb and George Barr McCutcheon.

Stanley Co. of America acquires two theaters in Camden, N. J.

Famous Players reported about to change its theater plans.

National Association calls meeting to form film delivery organization.

Saturday, Sept. 27

Goldwyn may build theaters.

Zukor returns from Canada.

Famous Players to start theater on Putnam Bldg. site without interfering with existing leases.

Monday, Sept. 29

Exhibitors arriving to attend United conference.

Wall Street interests reported seeking financing of theater chains.

"Smiling Bill" Parsons, president of National Film, dies in Los Angeles.

Tuesday, Sept. 30

Committee named at Horstmann meeting to investigate United Picture Theaters' books.

United Artists turn down Goldwyn's plan to build theaters for joint exhibition.

N. A. M. P. I. adopt resolutions asking P. A. Powers to remain a member of the Board of Directors.

Famous Players declare annual 2 per cent dividend.

R. WILLIAM NEILL

***PRODUCTIONS** 1920*

The Career of Katherine Bush		
The Band Box		
The Inner Voice		By R. William Neill
The Woman Gives	with	Norma Talmadge
Yes or No	with	Norma Talmadge
Good Reference	with	Constance Talmadge
Dangerous Business	with	Constance Talmadge

Wednesday, Oct. 1

United stockholders start investigation.

Hyman Winik to build $4,000,000 theater in the Bronx.

Macauley to make series starring Bernard Durning for World release.

Loew planning expansion of theatrical interests involving over $100,000,000.

Miller's California, Los Angeles, reported leased to Goldwyn.

Thursday, Oct. 2

Committee at work looking into United Picture affairs.

Mrs. Pickford in New York looking for stories for Mary.

Motion Picture Theater Attendants Union present demands to theater owners.

Texas Exhibitor's organization elect president.

S. L. Rothapfel forms own company.

United Amusement Co. capitalized at $250,000 to operate in five southern states.

Mureal Productions, Inc., formed to star Madame Mureal.

Friday, Oct. 3

Famous Players and B. S. Moss break connections.

Chairman of investigating committee issues statement on United Picture affair.

Universal to make series of fire prevention films.

D. W. Griffith leaves Los Angeles for the East.

Saturday, Oct. 4

Sam E. Rorke forms producing company.

Reported Sol. Lesser will produce features.

Mitchell Lewis completes contract with Select.

Monday, Oct. 6

D. W. Griffiths arrives in New York to make headquarters here.

Goldwyn denies Fairbank's statement relative to plan for showing Big Four productions.

First National directors convene for semi-annual meeting.

Tuesday, Oct. 7

Robertson-Cole to distribute through its own exchanges.

Hallmark takes over Exhibitors Mutual exchanges and will handle Chaplins.

Petition in bankruptcy filed against United Picture Theaters.

No repeal expected in regard to picture taxes.

Pathe and Selznick to announce cooperative ideas in which exhibitors are to be interested.

Wednesday, Oct. 8

Jensen and Von Herberg deny they have withdrawn from First National.

Famous Players plan theaters in Ohio.

Reported that E. H. Hulsey has sold out to Lynch Enterprises.

Federal Court hearing in United Picture Theaters bankruptcy proceedings.

Thursday, Oct. 9

Harry Zalkin, named as receiver for United Picture Theaters.

Charles Pathe here from Europe.

Fox foreign force in New York.

C. L. Chester forms $200,000 company.

E. H. Hulsey refuses to discuss report that he has sold out to S. A. Lynch.

Friday, Oct. 10

J. A. Berst of United issues statement regarding receivership of company.

First National meeting over—directors leave for home.

S. A. Lynch invading Florida on large scale.

Saturday, Oct. 11

Loew stock on New York curb.

Metro leases Sixty-First St. studio, New York.

Reported Goldwyn secures Savoy in 'Frisco and California in Los Angeles.

United Amusement Co. starts work in combating Lynch Enterprises in Texas.

Tuesday, Oct. 14

J. A. Berst and Ernest Horstmann issue statements regarding United Picture Theaters' receivership.

J. P. Morgan millions reported back of new $100,000,000 Loew organization.

Charles C. Pettijohn to join Selznick organization in important capacity.

Wednesday, Oct. 15

National Picture Theaters, Inc., formed with $15,000,000 capital. Thought to be Selznick move.

Sulzer's Park in Harlem bought for studio.

Thursday, Oct. 16

Joseph F. Lee leaves Louis B. Mayer organization.

Hobart Henley leases 125th St. studio.

A. S. Kirkpartrick made general manager of Robertson Cole Distributing Corp.

Famous Players to issue $10,000,000 in 8 per cent. cumulative preferred stock.

Friday, Oct. 17

Selznick buys property for $1,500,000 studio on Long Island.

Lew Cody specials to be distributed by Robertson Cole.

L. J. Selznick reported again active in World Film.

Powers Film Products declare special 5 per cent. dividend.

B. S. Moss to erect at least six houses in New England. Loew buys eight in Texas.

Arthur Ziehm secures foreign rights to series of Hall Room Boy Comedies.

Saturday, Oct. 18

Harold J. Binney promoting Canadian Photo-Play Productions, Ltd., with a half million capital.

Mae Murray signs with International.

Monday, Oct. 20

Shirley Mason and Buck Jones signed with Fox.

Bray Pictures Corp. secure International Film cartoon for Goldwyn release.

Tuesday, Oct. 21

First National signs King Vidor.

J. FRANK GLENDON

Nat Rothstein leaves Universal for Equity.

Thomas Meighan to be starred by Famous.

Bankruptcy proceedings against United dismissed.

Selznick secures control of World Film. Organizes Republic, taking over World Exchanges.

Wednesday, Oct. 22

R. A. Walsh signed by Mayflower.

Percy L. Waters out of Triangle.

Harry Rapf to build permanent coast organization for Selznick Pictures.

Thursday, Oct. 23

Selznick to produce at Brunton plant in Hollywood.

Reported Allen Holubar to produce independently.

Moss to build in Bronx.

Famous Players increase caiptal $20,000,000 of preferred and 250,000 shares of common.

Friday, Oct. 24

Capitol Theater, New York, opens.

Alma Rubens signed by Cosmopolitan for release through Famous Players.

E. H. Hulsey admits alliance with S. A. Lynch Enterprises.

Saturday, Oct. 25

Pathe buys property in Long Island.

Fox starts national advertising campaign.

B. S. Moss to build in Brooklyn.

Famous may purchase Palmer property in Chicago.

Monday, Oct. 27

Booth Tarkington signed by Goldwyn to write series of two-reel comedies.

Griffith to have four studios.

Reported International taking over Sultzer's Harlem River Park for studio.

Tuesday, Oct. 28

Reported Ackerman and Harris, vaudeville theater owners, after picture theaters in West.

Charles Miller signed by Mayflower for series of out-door specials.

Stella Mayhew Prod. Inc., to make comedies.

Wednesday, Oct. 29

Triangle to revive old pictures under weekly release.

L. J. Selznick forms National Picture Theaters, Inc.—co-operative exhibitor idea.

C. E. Whitehurst and associates purchase Parkway interests in Baltimore, and control first runs.

Exchangemen from all over country meet to organize in New York.

Thursday, Oct. 30

Coast reports indicate that Thomas H. Ince, Marshal Neilan, Mack Sennett Maurice Tourneur, George Loane Tucker and Allan Dwan are to combine at end of existing contracts and release under co-operative plan, under name of Assoc. Producing Corp.

Exchangemen in meeting spoil plans laid and organize among themselves, refusing to disband their present organization to join Natl. Asso.

Wm. A. Brady talking of returning to producing.

Carlyle Blackwell back from Coast with first independent production.

Friday, Oct. 31

Mae Marsh signs for two years with Sydney L. Cohan.

Harold J. Binney fined in Toronto for violation of "Companies Act."

Famous Players sell rights to Central European distribution through Danish American Film Co., Ltd.

Saturday, Nov. 1

Loew to take over two houses and build in Toronto.

Northwest exhibitors form Exhibitors Protective League of the Northwest.

Reported Loew to buy Ackerman and Harris circuit of theaters in west.

Monday, Nov. 3

Reported Poli and Fox circuits have combined to keep Famous Players out of New England.

National Association to raise funds to fight censorship and Sunday opening problems.

F. I. L. M. Clubs form national organization.

Mrs. Pickford buys rights to "Little Lord Fauntleroy" for Mary.

Wednesday, Nov. 5

Frohman Amusement Co. signs Myna Cunard to appear in two-reel westerns.

Equity Picture Corp. denied injunction against Select and C. K. Y. Film Corp.

Alfred S. Black adds theaters to chain, making forty in all.

Thursday, Nov. 6

Loew takes over western circuit of Ackerman and Harris.

Pathe to act as releasing agent for Associated Exhibitors, Inc., new co-operative organization.

Mabel Normand renews contract with Goldwyn.

Committee of Research, Review and Recommendation formed to select pictures for churches, colleges and community centers.

Friday, Nov. 7

Stock assessments of National Picture Theaters, Inc., outlined.

Adolph Zukor to leave for Coast next week.

Eastern studios not worried over coal situation.

Herbert Lubin gets $22,000 compromise for placing Mary Miles Minter with Adolph Zukor.

Potter Palmer denies Palmer House, Chicago, will be sold for a theater.

Ned Finley forms new company to make two reelers in North Carolina.

Saturday, Nov. 8

Loew to build in Boston.

Charles D. Isaacson out of Goldwyn.

Tom Moore

New Moss theater at 181st St. and Broadway to be called Coliseum.

Monday, Nov. 10

Walter E. Greene, vice-president of Famous Players-Lasky, resigns.

L. J. Selznick and Laurence Weber to star Edith Hallor in series.

S. A. Lynch buys out Jake Wells' interests in South, excepting in Richmond and Norfolk.

Prizma to star Madge Evans.

Tuesday, Nov. 11

Saenger Amusement Co. denies report that interests are after southern theater chain.

David P. Howells, on return from European trip, sees possible closing of foreign markets to American producers.

Wednesday, Nov. 12

C. F. Zittell reported out of International.

Transatlantic Film Co. to produce.

Raymond Hitchcock to appear in films for International.

Frank G. Hall signs Benny Leonard for serial.

Texas exchangemen plan co-operative body of Southwestern Exhibitors.

Thursday, Nov. 13

C. F. Zittel resumes general management of International Film.

Metro signs Emma Dunn to star in "Old Lady 31."

John H. Kunsky plans more houses in Detroit.

First National Exhibitors make first announcement regarding their plans; advising exhibitors not to sell their houses and to be careful in signing up long-term contracts for film service.

Friday, Nov. 14

Lee Ochs resigns from United and will take an active part in Second National Exhibitors Circuit.

Albert F. Brentlinger, Indiana exhibitor, will build several large houses for his chain.

Cinema Classics, Inc., to make short subjects.

Alice Lake signed by Metro for five years.

Saturday, Nov. 15

Second National Exhibitors Circuit to have 21 franchise holders in that many districts of this country.

Metro purchases "Four Horsemen of the Apocalypse."

Vitagraph to make a Wallingford series.

Monday, Nov. 17

World Film directors accept L. J. Selznick plan by vote of 9 to 2. World to become part of Republic.

Taylor Holmes productions to be released through Metro.

Wilkening-Pickford case for commission on contract begins in New York.

Tom North resigns from Fox Film.

Horater's Pantheon opens at Toledo.

State right buyers planning co-operative buying organization.

Important directors on Coast officially confirm combination.

Tuesday, Nov. 18

Associated First National Pictures incorporates with $6,000,000 capital. Associated First National Theaters incorporates with $10,000,000 capital.

Mitchell Lewis isgned for series by Metro.

Wednesday, Nov. 19

Wm. Fox entertains Prince of Wales at Academy of Music, New York.

Goldwyn advertising campaign to reach 30,000,000 newspaper readers to start Dec. 1.

Max Linder arrives from France to make comedies.

Thursday, Nov. 20

Ricord Gradwell announces plans of Producers Security Corp.

Broker sues United Picture Theaters for $650,000.

Graphic Films signs Virginia Pearson.

Friday, Nov. 21

Foreign plans of United Artists not to be decided until after Jan. 1, 1920.

Mary Pickford wins case filed by Cora Wilkening for commission on contract.

Saturday, Nov. 22

Rialto Theatrical Enterprises Association formed in Lawrence, Mass., to buy chain of theaters throughout country.

John W. Grey and Arthur B. Reeve take over Supreme Pictures, Inc.

Mrs. Humiston loses in suit against Universal.

National Association to start drive against censors.

Monday, Nov. 24

First National lining up 5,000 theaters. First move to secure control in Baltimore and Washington.

Milton Cohen, Bull's-Eye, signs Texas Guinan for series of two reelers.

William Desmond on Pathe program.

Tuesday, Nov. 25

Arthur S. Kane resigns from Realart.

Reported large fraternal organization planning to erect chain of picture theaters.

Reported Al H. Woods to head film producing company.

C. F. ("Zit") Zittell resigns from International Dec. 1.

Wednesday, Nov. 26

Alfred S. Black of Maine extending theater holdings in New England.

Important exhibitor organizations lining up to ban free screen advertising.

Reported Goldwyn stock to be offered on New York Curb market.

Sidney Garrett, prominent exporter, sees foreign outlook gloomy for producers unless credit system is alleviated.

Max Spiegel denies Moe Mark Co. is to invade exhibiting circles in Middle and Far West.

Thursday, Nov. 27

Select granted preliminary injunction

CLAIRE WHITNEY

"DETERMINATION"
"LOVE HONOR AND OBEY"
"THE PASSIONATE PILGRIM"

Also Featured in the Stage Play

"THE INNOCENT IDEA"

At the Fulton Theatre

against Clara Kimball Young and Equity Pictures.

First National directors hold important meeting at Indianapolis.

Morris Kohn takes charge of Realart until Arthur Kane's successor is named.

Lewis J. Selznick secures large site in London for theater and offices.

Lord Beaverbrook buys large interest in Provincial Cinema Theaters of England. Millions involved.

Saturday, Nov. 29

Many theaters in Central West to close temporarily on account of fuel shortage.

"Chick" Sales to be starred by Robertson-Cole.

Wm. M. Vogel returns from abroad with statement that there are 200 German producers in the field.

Monday, Dec. 1

Duponts and other financial interests backing Goldwyn.

Henry Morgan Hobart made general business manager of International.

Isaac Wolper of Mayflower gets screen rights to "Aphrodite."

Tuesday, Dec. 2

Associated Producers deny any outside affiliation.

Goldwyn Pictures stock on curb market.

Jake Wells to develop theatrical enterprises in Virginia in conjunction with Wilmer and Vincent and Keith interests.

Edward Godal of British and Colonial Kinematograph Co. of London here to sign American stars and directors.

Wednesday, Dec. 3

Theaters in four states closed on account of fuel situation.

Art Unit Studios organized to establish unit studio proposition.

Sydney A. Franklin to direct Robt. W. Chambers' stories for Mayflower.

Thomas H. Ince elected president of Associated Producers.

Thursday, Dec. 4

Broadway to be dark on account of fuel shortage.

Loew plans chain of 16 theaters in Detroit.

J. Frank Brockliss, Inc., and Arthur F. Beck interests lined up with Gibraltar Pictures, British producing unit.

Friday, Dec. 5

Thomas H. Ince denies Walter E. Greene will lead Associated Producers' distributing corporation.

Pathe reported about to start $1,200,000 laboratory for raw stock. One already designed for Long Island City.

Saturday, Dec. 6

John H. Kunsky, of Detroit, to build seven theaters.

Associated Producers warns exhibitors not to sell their theaters.

Reported Fox to build in Omaha.

Monday, Dec. 8

Famous Players secures world rights to "Aphrodite."

Jack Dempsey to appear in serial for Pathe release.

Hunt Stromberg leaves Select to join Ince on coast.

Walter E. Greene returns from California.

Order of fuel commissioner closing theaters is rescinded.

National Exhibitors Circuit of Seattle re-elect officers.

Tuesday, Dec. 9

Ferndale Film to build big studio on Long Island. Will have 12 stages.

Republic Distributing Corp. to handle "Girl of the Sea."

United Picture Theaters to elect officers.

First National investigation proves one day shows passing; longer runs becoming popular.

Wednesday, Dec. 10

Plague in New Orleans interferes with shipping.

Lubliner & Trinz secure regional franchise for Associated Exhibitors.

Reported Griffith to make Biblical spectacle.

Thursday, Dec. 11

Famous Players offering preferred stock to exhibitors.

Adolph Zukor persistently rumored as either having resigned or about to resign from Famous Players.

Jensen and Von Herberg plan $1,500,000 theater in Seattle; acquire 25 more in Northwest.

United Picture officers re-elected.

Friday, Dec. 12

Al Kaufman reported out of Famous Players.

Alfred S. Black enters agreement with Universal whereby exhibitors secure payment for showing industrial subjects.

United Picture stockholders have refinancing plan under way.

Saturday, Dec. 13

D. W. Griffith safe after being lost at sea for twenty-four hours.

Park-Whiteside forms Cinemaplays, Inc., to feature Gail Kane and Thurston Hall.

Jans Pictures, Inc., formed by Herman F. Jans, Jersey exhibitor and exchangeman.

David Horsley among incorporators of Unista Film Mfg. Co.

Monday, Dec. 15

Sterling Film, Ltd., Canadian independent exchange, to expand.

Charles C. Burr, assistant general manager of Famous, resigns to join Arthur F. Beck organization.

G. B .Samuelson, English producer, at work on coast.

Tuesday, Dec. 16

United Picture theaters to increase output to 25 features a year.

Reported John Joseph Harvey negotiating for company to distribute comedies only.

HENRY OTTO

Directing

MISS PAULINE FREDERICK

Recent releases

FAIR and WARMER—THE WILLOW TREE—IRIS

THE CHEATER

Dorothy Dalton, Ince star, signs long-term contract with Famous Players.

Wednesday, Dec. 17

First National announce plans for expansion which include control of 5,000 theaters.

Olive Tell to be starred in Jans Pictures.

Secretary of the Interior Lane intimates government may officially recognize part played by picture industry during war.

Loew to build at 83rd St. and Broadway.

Educational closes deal with Interchurch World Movement.

Thursday, Dec. 18

Frank G. Hall reported back of new Mir-America Corp.

Metro after director to produce in Italy with Mrs. Bettini as a star.

Goldwyn reported to build theater in San Francisco.

Friday, Dec. 19

Eve Balfour, famous British actress, arrives in New York.

Metro buys "Polly With a Past"; Ina Claire to be starred.

Harry Koplar of St. Louis reported to expand his theater holdings there.

Saturday, Dec. 20

Levy Mayer, counsel for A. L. Erlanger, reported planning a deal involving $50,000,000 to build theaters.

Fire destroys Solax studios in Fort Lee.

National Picture Theaters lines up southern exhibitors.

Monday, Dec. 22

Ohio exhibitors form organization to fight alleged inroads of producers.

Famous Players to center 1920 productions on director specials.

Tuesday, Dec. 23

English capital backing renewed production of Selig Polyscope Co.

"Miracle Man" being revived in West on stage owing to success of Tucker production.

Walter Irwin announces formal resignation from Famous.

First National announces Jan. 19 as date for active existence of new theater and producing plan.

Wednesday, Dec. 24

Mundus Film of Paris renews contracts with American producers; acquires European distribution for some Hodkinson releases.

Ben Blumenthal warns American producers of alleged duping of films for Germany.

Edward A. Wise, president United Cigar Stores, elected director of Goldwyn.

Friday, Dec. 26

W. W. Hodkinson issues statement reaffirming former stand and making new suggestions to exhibitors.

United Picture Theaters, Inc., stock to be sold at $350 a share.

Saturday, Dec. 27

Weekly financial review sees Wall St. interest edging towards picture industry.

Realart secures distribution of R. A. Walsh specials to be produced by Mayflower.

Bill in Congress will make carrying of stolen films across state borders a Federal offense.

Adolph Zukor issues statement regarding theaters.

Monday, Dec. 29

Cleveland concern offers stock at $1.00 a share; withdraw Maxwell Karger's name after announcing him as second vice-president.

S.-L. productions to release through Metro.

Seventeen franchises issued by Associated Exhibitors, Inc.

Tuesday, Dec. 30

Dwight Macdonald planning to build an "Eastern Hollywood" on Long Island.

Censorship fight threatened in Virginia.

Alfred S. Black affiliates with Abe Spitz of Providence.

Enwood Feature Picture Co. to supply six productions a year for Republic release.

Jackson Film Studios Corp. building studio on Westchester Ave.

Wednesday, Dec. 31

Harry A. Sherman sues Henry Lehrman for accounting.

C. B. Price secures American distribution of "The Log of the U-35."

Mary Marsh Allen, prominent English actress, in New York.

Hoover film, "Starvation," to play at Manhattan Opera House.

Friday, Jan. 2

Marcus Loew may take over control of Metro.

Chicago First National franchise switched from Jones, Linick and Schaefer to Balaban and Katz.

Morris Kohn, president of Realart, succeeding Arthur S. Kane.

Oliver Morosco to enter producing field. Has six units in formation.

John C. Graham of London sees need for many theaters in France and England.

Saturday, Jan. 3

Loew takes control of Metro Pictures Corp.

Loew to build in Chicago in conjunction with Jones, Linick and Schaefer.

United States Photoplay Corp. offering stock for sale to exhibitors.

Monday, Jan. 5

Three millions involved in Loew-Metro deal.

Robertson-Cole take over Hallmark exchanges.

Theda Bara to appear in stage production for Al Woods.

First National official claims producers force films containing advertising on exhibitors.

John S. Robertson

Director

"Dr. JEKYLL and Mr. HYDE"

with JOHN BARRYMORE

"ERSTWHILE SUSAN"

with CONSTANCE BINNEY

Tuesday, Jan. 6

C. B. Price claims duping in connection with official German submarine pictures.

Lawrence Langner, trade mark attorney, says foreign trade marks of American producers are being pirated.

Reported Al Kaufman will enter producing field as independent.

Wednesday, Jan. 7

George Loane Tucker, producer of "The Miracle Man," files suit against Mayflower and Famous Players, alleging violation of contract, etc.

A. J. Small, Canadian theatrical man, missing. Friends fear foul play.

National Screen Service to offer novelty trailer to exhibitors. Has exclusive contract with leading producers for material.

Thursday, Jan. 8

Australasian Films about to merge with J. C. Williamson. Would give combine 60 Australian theaters.

Clark-Cornelius Chaplins switched from Hallmark distribution to Republic.

Plans being perfected for meeting with Secretary of the Interior Lane regarding "Americanization" drive via films.

Friday, Jan. 9

Adolphe Osso completing details of big French company. Building studio in Paris.

Big producers protected on trade mark registration in foreign countries.

Reported Famous Players will drop Industrial Department.

Maxwell Karger of Metro coming East shortly. Will produce here.

Saturday, Jan. 10

Americanization drive via the films opens Feb. 12.

United Picture Theaters take over Triangle exchanges.

Arthur S. Kane, former Realart president, returns from tour.

First annual meeting of First National opens at Atlantic City.

Monday, Jan. 12

Over 300 theaters join Ohio First National.

C. B. Price applies for injunction to restrain distribution of alleged duped print of U-35 picture.

Ackerman and Harris to build in Los Angeles. Loew will operate.

Tuesday, Jan. 13

Declare dividend on Famous Players preferred stock. Directors elected for next four years.

Equity Pictures' directors hold meeting in Chicago.

S. L. Rothapfel in New York. Gives up management of Goldwyn's California theater.

Al Kaufman announces resignation from Famous Players.

Associated First National Theaters, Inc., ready to spend 20 million instead of 6 million as originally planned.

Wednesday, Jan. 14

Reported Loew-Metro after Big Five distribution.

Zukor denies Famous Players building theaters; says Wall St. does not control company.

First National members have 75 theaters under construction in various sections of the country.

Thursday, Jan. 15

Goldwyn reported to have bought in to Ascher Bros. Circuit.

Loew, Rowland and Engel to leave for Californit. May build new studio.

First National Convention closing.

Friday, Jan. 16

Carl Laemmle to contest alleged violation of contract by Allen Holubar and Dorothy Phillips.

Control of Exhibitor's Trade Review passes from L. F. Blumenthal to A. B. Swetland.

Charles C. Burr producing series of comedies with Johnny Hines.

Saturday, Jan. 17

United takes over Hallmark distribution.

Goldwyn reported after interest in Blank chain in Nebraska.

Famous Players-Lasky sales force convention opens in Chicago.

F. W. Reynolds seeking to acquire Swanson-Nolan properties in Denver and other western points.

Board of Governors of Stock Exchange admit Loew stock.

Monday, Jan. 19

United buys number of S. A. Lynch exchanges in south.

Reported Allen Holubar to sign with Famous. "Big Six" building studio at Glendale.

H. B. Warner features will be released through Pathe.

Tuesday, Jan. 20

M. P. E. of A. suggests that Henry Ford pay for showing Ford's Weekly.

Malcolm Strauss Co. formed. Will release through Republic.

Morris Gest, theatrical producer, says that Wall St. control of moving pictures is sending theaters "to hell."

Educational's English company will produce features abroad.

Wednesday, Jan. 21

Associated First National pictures name executive committee and voting trustees.

Thomas Ince starts series of big specials.

Thursday, Jan. 22

Famous Players to spend ten million on theaters in Canada.

Arthur S. Kane Pictures Corp. announced.

First National reported after Nazimova, Bryant Washburn and Tom Moore.

Associated Exhibitors, Inc., hold session in New York.

A. H. Blank reported in combine with Abe Frankle in Des Moines.

ELLA STUART
CARSON
And
R. CECIL SMITH
SCENARIOISTS
Six years with
THOS. H
INCE
Now
Writing
for
SELZNICK
PICTURES

Friday, Jan. 23

Messmore Kendall of Capitol, New York president Associated Exhibitors claim to have 8,000 theaters lined up.

Grace Cunard with National Film.

Pioneer to make pictures of championship wrestling bout.

Saturday, Jan. 24

Haworth to expand.

Goldwyn purchases controlling interest in Bray Pictures, Corp.

Sol Lesser and Gore Bros. buy First National franchise from Tally.

Fred C. Quimby resigns from Pathe to become general manager of Associated Exhibitors.

Monday, Jan. 26

Nat C. Olds to join Goldwyn. Likely to have charge of advertising.

Fairbanks interested in production of Winchell Smith stories.

Capitol to change program weekly.

Tuesday, Jan. 27

Arthur Kane to be Charles Ray's manager.

Marie Doro to appear on Pioneer program.

Decision reserved in Tucker suit against Mayflower and Famous Players.

Wednesday, Jan. 28

Louis Burston arranges pooling of interests of serial makers.

Fox moving to new building on 55th St.

Washington reports that industry will not be included in 1920 census data.

Thursday, Jan. 29

Educational to open 26 exchanges in key cities. "Joe" Lee in charge.

Famous Players' income for 1919 approximately four million.

Fatty Arbuckle to make five-reel features.

Friday, Jan. 30

William S. Hart suing Thomas H. Ince for $100,000.

Al St. John comedies to be state righted by Warner Bros.

United Artists secure theater for showings in Minneapolis. In row with Ruben and Finkelstein.

Saturday, Jan. 31

Republic Distributing to release six Lloyd Carleton productions.

Jesse D. Hampton and Robertson-Cole involved in $100,000 lawsuit over H. B. Warner.

W. H. Clune, of Los Angeles, and William Swanson, Salt Lake City, directors of National Picture Theaters.

Monday, Feb. 2

Betty Compson of "Miracle Man" fame forms her own company. To make special productions.

Famous Players balance sheet as of Nov. 29, 1919, shows assets of over $36,000,000.

Reported Lord Northcliffe, famous Englishman, to enter picture production.

W. W. Hodkinson to release series of Irvin Willat productions.

Tuesday, Feb. 3

Maurice Maeterlinck to write for Goldwyn.

Goldwyn buys Tabor Grand theater, Denver.

Important film deal believed to be reason for visit of George King of Stoll Film Co., London.

Wednesday, Feb. 4

Consolidated Films Laboratory Co., a million and a half dollar company, plans series of laboratories extending from coast to coast.

Special Pictures Corp. to produce comedies. Taken as first serious effort of Los Angeles capital to invade picture industry.

Thursday, Feb. 5

Associated Exhibitors, Inc., will probably release 26 pictures a year according to General Manager Quimby.

Hiram Abrams, United Artists, sees industry headed for straight percentage.

Thomas H. Ince coming east where important announcement will be made regarding Associated Producers.

Oklahoma managers hold anuual meeting. Ban "bandit" films.

D. W. Griffith addresses Virginia legislative committee on censorship.

Friday, Feb. 6

Censorship defeated in Virginia.

Near blizzard in East hits deliveries of films.

Zukor pledges support of Famous Players to Nat'l Board of Review.

F. A. Gudger, Du Pont official, now vice-president of Goldwyn.

Saturday, Feb. 7

Famous Players will not release 130 features promised when season opened.

San Francisco Chinese societies refused injunction against "Tong Man."

41 million in Lux Products Corp., new film company.

Monday, Feb. 9

North Dakota exhibitors organize.

P. A. Powers says American producers must sell abroad regardless of exchange or foreign producers will step in.

Eastern producers plan new serial combine.

Tuesday, Feb. 10

Navy wants 20,000 reels.

Carle E. Carlton receiving bids for screen rights to "Irene."

Black New England Theaters, Inc., ten million dollar organization.

Wednesday, Feb. 11

South Carolina committee votes down proposed censorship bill.

Mary Pickford to tour world.

John C. Flinn promoted to executive position in Famous Players.

Thursday, Feb. 12

Union labor selling stock for Union theater in Seattle.

Mayflower Photoplay interests reported in New England theater deal.

JAMES VINCENT

PRODUCER
DIRECTOR

1465 BROADWAY Telephone 7028 Bryant

Friday, Feb. 13

Metro to build studio in East. Also to enlarge Coast plant.

Thomas H. Ince and Marshal Neilan making first trip East since formation of Associated Producers.

A. H. Blank, Blank Enterprises, denies selling control to Goldwyn, "or anybody."

Samuel Goldwyn issues statement denying Goldwyn, in their theater operations, are bucking exhibitors. Says only wants a home for his product.

Saturday, Feb. 14

Goldwyn to establish organization in Australia.

British Exhibitors Asso. decide to support Stoll in controversy over Goldwyn contract.

Monday, Feb. 16

Charles Miller productions to be released through Realart.

Marshall Neilan's first independent production, "The River's End," given elaborate premiere at Hotel Biltmore.

Tuesday, Feb. 17

Adolph Zukor in article published by financial paper says that stars' salaries are not as enormous as public generally understands.

Ralph Ruffner, well-known exploitation manager, joins First National.

Lord Northcliffe, through W. G. Faulkner, seeks co-operation between Britain and America through films.

Famous Players booked solid at Capitol for March.

Wednesday, Feb. 18

William Brandt organizing new exhibitor body in Greater New York. Total booking days already reach 500. Vote against percentage booking.

Export and Import Film Co. turns from exporting to importing because of foreign exchange rate situation.

Thursday, Feb. 19

Tom North becomes general manager of Tom Moore Enterprises, Washington.

Frank Crane to write features for Park Whiteside productions.

John Ince signed to direct specials for J. Parker Read.

F. I. L. M. Club of New York urging insurance against loss of films upon exhibitors through reel delivery companies.

Friday, Feb. 20

Los Angeles hears Associated Producers will release independently and maintain their own exchanges.

Burton King to make series of productions for Hallmark.

C. L. Chester plans series of two-reel comedies. Production on coast.

Saturday, Feb. 21

527 theaters signed in N. Y. State to show advertising reels.

Vivian Martin Pictures, Inc., to star Vivian Martin; Edward Bowes, president of organization.

Monday, Feb. 23

Reelcraft Pictures Corp. chartered in Delaware at $5,000,000.

Important meeting of directors of Associated First National Pictures.

Tuesday, Feb. 24

Chicago picture theaters threaten to close unless operators' union meets demands of Allied Amusements Association.

Reported Koplar-Goldman houses in St. Louis in deal with Paramount.

Hart suit, involving $500,000, against Thomas H. Ince, under way.

H. D. H. Connick, Famous Players, on coast. May mean changes in coast organization.

Rembusch and Olson mentioned in Indiana combine of 50 first run houses.

W. H. Swanson sells First National Denver franchise to Harry T. Nolan.

Wednesday, Feb. 25

Two new directors elected and plans adopted at meeting of Associated First National Pictures.

Capital Film exchange men meet in Chicago.

A. H. Blank in million dollar deal in Des Moines.

H. B. Wright resigns as manager of Northwest Exhibitors Circuit.

Thursday, Feb. 26

Frohman Amusement Corp. selling stock direct to public. Expect 5,000 stockholders.

James V. Bryson to open Universal offices in Australia. Pat Powers says Universal will build studio in London.

Sol Lesser takes over distribution of Special Pictures Corp.

Friday, Feb. 27

Goldwyn directors meet-reported discussing plan for distribution of Associated Producers product.

Tom Moore to have 11 houses in Washington.

A. Kaufman signs Allan Holubar and Dorothy Phillips.

Joseph Urban, technical director for Cosmopolitan Prod.

Saturday, Feb. 28

Allan Dwan discusses Wall Street in connection with picture industry.

Probable legal battle between Universal and Al Kaufman regarding Allan Holubar and Dorothy Phillips.

Reported shake-up in Fox organization.

Monday, Mar. 1

Charlie Chaplin to make five-reelers for "Big 4."

Henry M. Hobart made vice-president of International Film Service Co., Inc.

First National plan second annual convention of exchange men.

Mastbaum circuit of Philadelphia, National Pictures franchise holder.

Tuesday, Mar. 2

Reported Famous Players product for next year cut to 65.

Theater owners say United Artists book on rental basis.

JAMES WOODS MORRISON

Current Releases

Leads in

"Love Without Question" with Olive Tell

"Tomorrow" - - - - All Star Cast

"Sowing the Wind" with Anita Stewart

Wednesday, Mar. 3

Universal sues Ramus, Inc. and Abrams for $100,000.

Gibraltar Pictures may start series of exchanges.

John D. Tippett of London here. May build studio in this country.

Paramount buys three theaters in San Francisco.

United Artists to release Sennett's comedy-feature, "Down on the Farm."

Thursday, Mar. 4

New Jersey exhibitor factions divided over Sunday opening question.

Adolph Zukor sailing for England.

Friday, Mar. 5

Adolph Zukor issues important statement before sailing for Europe.

Producers not worried over exchange situation existing between Canada and United States.

J. Parker Read, Jr., expounds his ideas on production.

Saturday, Mar. 6

Business interests in Omaha and Nebraska turn to film industry for investment

Two $500,000 damage suits filed against Hodkinson, Collins and others.

Monday, Mar. 8

Second annual convention of Select to start April 5.

Annual meeting of New York State Exhibitors' League opens in Utica.

Tuesday, Mar. 9

International combine reported in making in which Adolph Zukor plays big part.

S. Rowson says English production increasing at rapid rate.

William A. Brady Pictures Corp. formed. Travers Vale director general.

Convention of M. P. E. A. to be held in Chicago instead of Virginia.

Wednesday, Mar. 10

Stock being offered in Boston in concern known as National Finance and Film Trust.

Tarkington Baker leaves Universal to form own organization.

Thursday, Mar. 11

James Calnay of Cinema Ad, Inc., of Los Angeles, claims he has contracts with producers for insertion of advertising in films.

Selznick organization combining various companies throughout country, will save approximately $800,000 a year.

Friday, Mar. 12

Isaac Wolper, Mayflower, denies deal with F. C. Quimby, of Associated Exhibitors.

Reelcraft Pictures Corp. absorbs number of state rights short reel companies.

Saturday, Mar. 13

David P .Howells sees danger in action of importers turning to other phases of the domestic industry.

No census for the picture industry in 1920 figures.

Carl Laemmle and Robert H. Cochrane to buy out P. A. Powers' interest in Universal.

Monday, Mar. 15

Robertson-Cole field force and home officials hold convention at Astor.

Broadwell Pictures, Inc., organized in Massachusetts. To produce.

Thomas H. Ince and J. Parker Read, Jr., of Associated Producers, leave for coast without announcing distribution plans.

Robertson-Cole to produce "Kismet" with Otis Skinner.

Tuesday, Mar. 16

Star Co. suing Vitagraph and Pathe relative to "Get Rich Quick Wallingford" productions.

Associated First National to release series made by Whitman Bennett starring Lionel Barrymore.

Ethel Barrymore signed by Tri-Star Pictures Corp. to produce specials.

Wednesday, Mar. 17

Percentage on gross with no deductions, reported selling plan for Famous next year.

Select to distribute Prizma. Will make features.

Educational gets world-wide distribution rights on C. L. Chester product.

Thursday, Mar. 18

Merger expected in United Picture Theaters.

Percentage basis outlook for Fall.

Exporters disagree on status of foreign market.

Friday, Mar. 19

Marshall Neilan to make productions in Europe.

Loew to build four big houses in California.

Thomas H. Ince and J. Parker Read, Jr., in Los Angeles to confer with Associated Producers' members regarding distribution.

Saturday, Mar. 20

Cathrine Curtis Film Corp. expands.

Ethel Clayton to form own producing company for independent distribution.

James Oliver Curwood plans legal action against producers who "pad" old films.

Monday, Mar. 22

Universal planning expansion of publicity force.

Woman's City Club adopts resolution in opposition to legal censorship.

Tuesday, Mar. 23

Robertson-Cole to release 40 for 1920-21 instead of 60.

J. A. Quinn forms Motion Picture and Theatrical League for Better Pictures.

Georges Carpentier, French pugilist, arrives to start production for Robertson-Cole.

Wednesday, Mar. 24

National Picture Theater directors due here in April for convention.

Hy-Art Pictures Co. signs Lillian Walker and Ruby de Remer.

WYNDHAM STANDING

Who will be seen in the special super-feature

"EARTHBOUND"

A Featured Broadway Run — Astor Theater

Important meeting of Goldwyn sales managers.

Thursday, Mar. 25

Crusader Films Corp. plan series of historical pictures.

Skouras Bros. of St. Louis secure First National franchise for Missouri.

Producer-exchangemen combine expected in Chicago.

Haworth claims Hayakawa's services for four years. Latter says he is through.

Federal Trade Commission resumes Saenger Co. investigation at New Orleans.

Friday, Mar. 26

Independent Producers plan own organization at Chicago convention.

Purity Pictures Corp. organizing for production of religious pictures exclusively.

Saturday, Mar. 27

Federal Trade Commission's investigation into activities of Saenger Amusement Co.

Broadwell Prod., Inc., acquire rights to Nick Carter stories which they will produce.

Robertson-Cole to build ten-story office building on Seventh Ave.

Monday, Mar. 29

Chicago independent exchange men form organization known as Federated Film Exchanges of America, Inc.

Members of Exhibitors' Defence Committee of First National here for conference.

Tuesday, Mar. 30

Kansas Exhibitors' Association adopt resolutions opposing percentage.

Richard Rowland issues statement regarding Loew-Metro organization for coming year.

Selznick signs William Faversham for series of productions.

Amalgamated Exhibitors, Ltd., Montreal, secure Hallmark and Pioneer franchises.

Wednesday, Mar. 31

Exhibitors' Defence Committee of First National talk over distribution of Associated Producers. Plan annual convention, Congress Hotel, Chicago, beginning April 26.

Independent Producers open two-day session at Hotel Knickerbocker, N. Y.

Hiram Abrams leaves for coast. Mission is secret.

Thursday, Apr. 1

William G. McAdoo retires as counsel for United Artists. Oscar A. Price may resign.

Famous Players signs Ethel Clayton.

Independent Producers meet in New York. Plan cooperative organization.

Friday, Apr. 2

Mark Klaw forms film producing unit. Long expected as factor in field.

Interchurch Film Corp. offers unit program to churches. After non-theatrical distribution exclusively.

Saturday, Apr. 3

Ben Wilson to produce serials for Selznick.

Mae Murray leaves International to make independent productions directed by Robert Leonard.

Selznick has 200 plays to be produced by various units.

Monday, Apr. 5

Texas exhibitors suing for share of Chaplin picture profits.

Oscar A. Price, president of United Artists, resigns.

Selznick, Select and Republic branch managers open convention at Astor.

Tuesday, Apr. 6

First National discovers after extensive investigation that 25c is average admission price in country's larger theaters.

Hiram Abrams may succeed Oscar A. Price as president of United Artists.

Triangle again secures its exchanges and films from United Picture Theaters.

Wednesday, Apr. 7

Harry M. Crandall, Washington, succeeds Messmore Kendall as president of Associated Exhibitors, Inc.

Fred B. Warren resigns as vice-president of W. W. Hodkinson Corp.

Bryant Washburn will leave Famous Players. May go to First National.

Lewis J. Selznick signs William Collier and Louise Huff. Walturdaw Ltd. will distribute in England.

Geraldine Farrar reported signed by Associated Exhibitors, Inc.

Thursday, Apr. 8

National Picture Theaters hold meeting. Will elect directors.

Arthur James resigns as director of publicity for Fox.

Universal to revert to the star series system of booking.

Friday, Apr. 9

Adolph Zukor reported perfecting combine in England with Sir William Jury and Lord Beaverbrook.

Fairbanks discusses stock holdings of various members of United Artists in company.

New York exhibitors seek law to kill deposit system.

Saturday, Apr. 10

D. W. Griffith secures exclusive patent rights to "blue effect" used in "Broken Blossoms."

Monday, Apr. 12

Willard C. Patterson of Atlanta promises a show down with producer-exhibitors who he says are trying to drive independent exhibitors out of business.

Universal signs French and German authors to write original stories.

Hayakawa Feature Film Co. formed.

Tuesday, Apr. 13

Theater Owners Chamber of Commerce back of New York State Exhibitors' League in fight for removal of deposits.

Works of Max Reinhardt to be filmed in California.

JOHN LYNCH

Head of Scenario Department—Selznick Pictures

Wednesday, Apr. 14

Famous Players' annual report shows big increase over 1918. Total business over $27,000,000.

Goldwyn to produce 52 next year.

Nazimova renews contract with Metro.

Scandinavian representative of David Howells sees growth of German films.

Thursday, Apr. 15

Associated Motion Picture Advertisers perfect scheme for closer cooperation between film companies and newspapers.

Isaac Wolper out of Mayflower. To produce independently.

Theater Owners' Chamber of Commerce objects to use of Loew's name on Metro productions.

Murray W. Garsson forms new company known as Fine Arts Pictures, Inc., to produce features.

Friday, Apr. 16

Motion Picture Exhibitors of America to meet in Chicago in June.

German Reichstag plans to stimulate home production and bar out all but their own films.

Reelcraft rounds out distributing system. Has 30 exchanges.

Saturday, Apr. 17

First National has plan to determine actual box office strength of hitherto undetermined pictures.

Marguerite Clark through with Famous. Considering offers.

Members of "Big 4" deny dissolution.

Pathe annual statement shows increase of 60 per cent in gross earnings.

Holdings of P. A. Powers in Universal passes to Carl Laemmle and R. H. Cochran.

British Columbia bill would tax 20 per cent of gross receipts on all amusements.

Monday, Apr. 19

Selznick Enterprises plan 537 productions for coming season.

Madlaine Traverse through with Fox.

Several hundred exhibitors to work with "Pat" Patterson on Exhibitors' Defense League.

Tuesday, Apr. 20

Mary Pickford and Douglas Fairbanks to sail for Europe May 12.

Loew takes over four David Picker theaters in New York City.

Reported Louis Bennison signed by Marc Klaw.

Wednesday, Apr. 21

Pauline Frederick joins Robertson-Cole. Leaves Goldwyn.

Two large picture producing corporations organized in Japan.

C. C. Burr sells 12 "Torchy" comedies to Educational.

Thursday, Apr. 22

Adolph Zukor returns from Europe.

Goldwyn secures "Return of Tarzan" from Numa Pictures Corp.

Two Spanish companies combine to control production and exhibition.

Nebraska exibitor sues Omaha Film Board of Trade for $750,000. Charges restraint of trade.

Friday, Apr. 23

Celebrated Authors Society buys Edward E. Rose plays.

First National members all set for Chicago convention.

Saturday, Apr. 22

Harry Levey, Universal Industrial, holds no contract with exhibitor organization. Claims a misunderstanding.

First National Convention in Chicago opens.

Clarine Seymour, Griffith player, dead.

Monday, Apr. 24

Shake-up reported in auditing department of Famous Players. Fifteen reported out.

Independent exhibitors in Chicago form new organization.

First National gets from Mayflower Allan Dwan productions and those of R. A. Walsh and Sidney Franklin.

Petition in bankruptcy filed against United Picture Theaters of America, Inc.

Gladys Brockwell leaves Fox.

Tuesday, Apr. 25

Associated Producers, Inc. ("Bix Six") form their own distribution with Oscar A. Price, formerly of United Artists, as president, and F. B. Warren, formerly of Goldwyn and Hodkinson, as general manager. Will deal direct with exhibitors.

Frank Hall takes over Triangle exchanges and films.

United Artists' meeting results in election of D. F. O'Brien, vice-president, and A. T. Banzhaf, secretary. No president named.

Signal Amusement Co., Atlanta, gets Associated Exhibitors' franchise in the South.

Wednesday, Apr. 26

Petition in bankruptcy filed against United Pictures Productions Corp.

First National to distribute two five-reel Mack Sennett comedies.

Exhibitors in Chicago name new organization, Independent Exhibitors of America.

Thursday, Apr. 27

Hugo Ballin forms own producing company.

First National convention in Chicago closes.

M. P. E. A., Inc., after information regarding operations of film clubs for the Department of Justice.

B. P. Schulberg, president of Attractions Distributing Corp.

Friday, Apr. 28

First National to put new sub-franchising plan into operation at once.

Educational secures distribution of series to be produced by Conservation Commission of New York State.

Saturday, May 1

First National sub-franchises expected to reach 6,000 by fall.

HARRY BEAUMONT M. P. D. A.

DIRECTED

"STOP THIEF" "OFFICER 666" "GOING SOME"
"LORD AND LADY ALGY" "THE GREAT ACCIDENT"

FOR GOLDWYN

More Loew theaters planned for Canada and West.

Famous Players plan to experiment on re-issuing on regular schedule.

Monday, May 3

Sol Lesser to concentrate on exhibiting.

Southern California exhibitors demand removal of United Artists' Los Angeles manager.

Tuesday, May 4

Famous Players form $3,000,000 corporation to produce in India.

No French embargo on films.

Screen Plays Productions, $11,000,000 corporation, formed in Delaware.

Brunton to build studio in East.

National Association reports decrease in film thefts.

Wednesday, May 5

Crandall denies he has sold his Washington theaters to Goldwyn.

Claire Whitney second Tri-Star Pictures star.

Bill suggested to increase theater tax.

Thursday, May 6

Committee of Independent Exhibitors of America in conference with producers on theater-buying question.

5,000 film users listed in churches and institutions by Government.

Friday, May 7

Ralph Proctor resigns as assistant general manager of United Artists.

Reported John Emerson will make series of specials under his own direction.

Saturday, May 8

Tax on personals demanded from artists by Government. West coast film colony aroused.

Cecil B. De Mille renews with Famous Players for five years.

No intention of owning or operating theaters, says Associated Producers.

Tuesday, May 10

Goldwyn not after theaters. Will buy or build when forced to only, says Godsol.

More production voted for at meeting of Canadian Photoplays.

Frohman Amusement Co. expansion calls for immediate production of 16 pictures.

First National officials in Dallas to combat Hulsey-Lynch Enterprises.

Gloria Swanson to be starred in Paramount Pictures.

More First National units formed in Delaware.

Wednesday, May 11

David P. Howells and Arthur S. Kane elected to board of directors of Catherine Curtis Corp.

Split in industry expected at Cleveland Convention over theater buying activities by producers.

Ralph O. Proctor joins Associated Exhibitors as assistant to Fred C. Quimby.

Thursday, May 12

Associated Producers will have exchanges ready by September. Will wage campaigns for long runs.

J. N. Naulty, general manager Eastern studios of Famous Players, resigns to form producing unit with Gardiner Hunting.

Los Angeles reports formation of $5,000,000 Oliver Morosco picture company.

Friday, May 13

"Big Four" members due in New York in a month to hold meeting for election of president. Pickford-Fairbanks foreign trip postponed.

Reported B. S. Moss sells theaters to prominent vaudeville interests.

Enid Bennett and Fred Niblo to leave Thomas H. Ince and form two distinct producing units.

Saturday, May 14

King Vidor to make four productions only during coming year.

Georges Carpentier signed by Robertson-Cole for three years.

Texas-Arkansas-Oklahoma exhibitors to build new houses. Assured of product from First National. Causes break with Hulsey.

Saturday, May 15

Goldwyn in Capitol. "Roxey" expected to be in charge.

Samuel Goldwyn returns from Europe. forms Urban Motion Picture Industries.

Associated Producers chartered in Delaware.

Realart holding convention in New York.

Monday, May 17

Frank Rembusch suggests independent exhibitors cancel service on producers who own theaters.

Educational to build studio in Hollywood

Joseph L. Plunkett back from England.

Federated Film Exchanges of America plan four day convention at Astor, New York City.

Tuesday, May 18

Samuel Goldwyn thinks foreign field offers tremendous opportunity. Has 22 productions ready for Fall season.

Associated Producers secure offices in several West Coast cities.

David P. Howells, exporter, assumes control of J. Frank Brockliss, Inc.

Southern Baptists convention drops attack prepared against pictures and National Board of Review.

Wednesday, May 19

George Loane Tucker-Mayflower Photoplay Corp. litigation may be settled out of court. Tucker to make four more for Mayflower.

David W. Griffith finishes contract with First National. Buys back "Black Beach" for United Artists release.

Various Greater New York circuits reported perfecting booking combine against Marcus Loew.

Thursday, May 20

Lillian Gish, long a Griffith player, signed by Frohman Amusement Corp. for three years.

EARLE WILLIAMS

VITAGRAPH STAR

Latest Release: THE PURPLE CIPHER

Recent Releases: A MASTER STROKE
CAPT. SWIFT
THE FORTUNE HUNTER

Box Office Attractions of Merit

Drastic attacks on industry imposed in province of Ontario.

Friday, May 21

Famous Players claims contract with Gloria Swanson for over two years. Later denies this.

J. G. Hawks, C. Gardner Sullivan, Monte Katterjohn and John Lynch reported forming producing company.

Christie comedies to be released through Educational.

Robert Harron Prod. through Metro next season. Richard Barthelmess productions also to be released in Fall.

Saturday, May 22

Big foreign plans of Educational include probably largest theater in world for London.

Dr. Ellis P. Oberholtzer, secretary of Pennsylvania State Board of Censors, reported out.

Exhibitors' Protective League and Theatrical Protective League of Minneapolis combine.

American Cinema reorganization will include important development with offices abroad.

Official opening of Fox studio.

Monday, May 24

Plans reorganization of United Picture Theaters of America.

Selznick's talk to Theater Owners' Chamber of Commerce expected to favor new life for Nat'l Assn.

Tuesday, May 25

Associated Exhibitors, Inc., to be represented in Cleveland during convention week.

Capt. E. McL. Bayne, head of Kinograms, president of new Associated Screen News.

Richards and Flynn, Kansas exhibitors, to produce series starring Jack Gardner.

Federated Film Exchanges of America probably will become permanent body.

Wednesday, May 26

Reported contracts signed between Messmore Kendall, C. Gardner Sullivan and Isaac Wolper for series of C. Gardner Sullivan productions.

S. L. Rothapfel manager of Capitol Theater.

Bebe Daniels fifth Realart star.

Ida May Park Productions formed.

Deposit bill signed at Albany.

Thursday, May 27

Winfield R. Sheehan and Saul E. Rogers elected vice-presidents of Fox Film Corp.

Invincible Photoplays, Inc., offering stock for sale.

Famous Players' quarterly report shows $101,760 over 1919.

Friday, May 28

Maurice Tourneur working on last production for Famous Players.

Metro announces approximately 60 productions for next season at banquet which closes convention.

Saturday, May 29

Frank Rembusch of Indianapolis would merge all exhibitor factions into one national organization.

First National 1920-21 schedule includes three from Allen Holubar.

Gaumont pledges $1,000 to charity if competitor has better color pictures than his.

Tuesday, June 1

Next year's schedule announced by First National plan 60 productions, from 15 producing units.

30 productions from Associated Producers first year.

Metro signs eight prominent authors.

Wednesday, June 2

Robertson-Cole to build studio in California.

Joseph L. Plunkett to again assume management of Strand.

Famous Players Plan 104 for next year.

Thursday, June 3

Move under way to hold one convention of exhibitors in Cleveland. Committee of Seventeen at work.

Natl. Booking plan effected. If completely developed would establish unusual conditions from production to distribution.

Friday, June 4

Allen Theatrical Enterprises of Canada announce plans for theater building in Europe. Secure site for two theaters in London, England.

Plans under way to circuit prologues in First National houses throughout the country.

Committee representing Motion Picture Theater Owners of America and Independent Motion Picture Exhibitors to meet in Cleveland Monday. Indications point to one convention.

C. R. Seeley leaves National Pictures Theaters.

Capitol re-opens with typical Rothapfel program.

Saturday, June 5

H. M. Thomas leaves Rialto, Omaha, to direct theaters of Famous Players-Canadian corporation.

Motion picture executives and exhibitors from all sections of the country gather in Cleveland for National Association meeting and exhibitor convention.

Monday, June 7

Messmore Kendall affiliated with Robert W. Chambers in new picture company. Isaac Wolper believed interested.

Oscar A. Price and Fred B. Warren of Associated Producers return to New York from California.

Selznick Enterprises acquire Paragon studios, Fort Lee. Now the largest producer in the East.

Edgar Lewis to make series of specials for Pathe.

Tuesday, June 8

National Association meets in Cleveland. W. A. Brady refuses to run for

HARLEY KNOLES—*Director General*
ALLIANCE FILM CORPORATION, Twickenham, London, England

president. Election scheduled for Fall.

Sydney Cohen opens exhibitor convention in Cleveland.

Wednesday, June 9

Hiram Abrams elected president of United Artists.

Independent M. P. Exhibitors of America and M. P. Theater Owners of America form one association in Cleveland. M. P. Exhibitors of America, Inc.—the A. S. Black League—withdraws.

Mayflower to specialize on big productions for next season. Will not feature director.

Metro acquires "The Great Redeemer," a Tourneur production.

Thursday, June 10

Sydney Cohen elected president of combined exhibitor organizations. A. S. Black calls M. P. E. A. convention in New York for July 28, 29.

Harry Koplar to start action for recovery of ten St. Louis theaters from Famous Players.

Friday, June 11

Madge Kennedy Pictures Corp., formed. Star plans four a year.

Coast producers form new organization to buy material and props collectively.

Saturday, June 12

Indications point to the entrance of organized labor in the producing and exhibiting fields. This to secure labor's version of industrial problems.

Official Government returns show total rental business done by distributors reaches $62,520,167.20 from July 1, 1919, to March. 31, 1920.

Herman Rifkin's exchange men's organization to handle 16 pictures a year.

Monday, June 14

Eastman Kodak will build warehouses in Los Angeles with capacity of 10,000,000 feet of raw stock.

Representatives of important English interests in America to line up stars and technical men. Madlaine Traverse may be first.

Resolutions adopted by exhibitors in Cleveland indicate drives will be started for new distributing contracts and curtailment of F. I. L. M. club activities.

Tuesday, June 15

Alliance Film Corp., Ltd., of London makes offer to President Wilson to write series of stories dealing with international peace.

Another combination of independent exchangemen under way.

Harry A. Sherman plans new franchise scheme. Will also make 12 pictures a year.

Joe Brandt resigns as director general of National Film.

First National will probably handle series of Carter De Haven comedies.

Frank A. Garbutt heads Cinema Mercantile Corp., the new co-operative buying organization of coast producers.

Wednesday, June 16

Total rentals for first quarter of 1920 reach $25,495,133.

Industry threatened with strike of laboratory men. New demands presented by workers' union.

Two Famous Players' dividends to fall due in July and August.

Central Pennsylvania exhibitors form organization.

Thursday, June 17

Siberian Government in market for large quantity of films and projection machines.

Bryant Washburn forms own company. Lee A. Ochs interested.

Louis B. Mayer to produce 12 pictures during next season.

Friday, June 18

Eastern Laboratory Owners reject demands of Motion Picture Craftsmen.

Summer Charles Britton, publisher, forms producing company.

Germany fixes limit on importation of foreign films.

Saturday, June 19

Harold Llod expected to make five reel features for Associated Exhibitors.

Labor Film Service, Inc., plans regular release of entertainment and propaganda subjects.

Monday, June 21

Vivian Moses, supervisor of publicity and advertising for Fox Film.

Joseph M. Schenck is partner with Albert Kaufman in Allan Holubar and Sidney Franklin productions.

Southwestern exhibitors finally close for Associated First National franchise in Texas, Arkansas and Oklahoma. Plan determined fight against E. H. Hulsey.

Tuesday, June 22

Edward Bowes, managing director Capitol Theater, now heads theater division for Goldwyn Pictures.

Germany again clamps down strict embargo on importation of foreign made films.

Wednesday, June 23

International Exhibitors Circuit, Inc., in process of formation. Plan to take over assets of United Picture Theaters and United Picture Productions Corp. Will operate along First National lines.

Harry Levey, manager Industrial and Educational Departments at Universal, resigns.

American Theaters Corp., $5,000,000 company with headquarters in Atlanta, plans to develop string of southern theaters.

Thursday, June 24

Associated Producers will operate 19 exchanges. All but three managers already appointed.

Samuel Goldwyn in coast interview states his company will release 60 productions for 1920-21. Goldwyn may have several European stars.

FRANK REICHER
Directing DOROTHY DALTON

S. A. Lynch Enterprises Finance Corp. formed in Delaware with $10,000,000 capital.

Harry Levey will produce industrials independently. May have his own distributing organization.

Friday, June 25

Tom Mix to form own company on completion of Fox contract, is report.

Saturday, June 26

Associated First National states subfranchises numbering 2,500. have been granted.

A. F. of L. adopt resolution condemning present films in which labor problems are shown.

Monday, June 28

First National plans a presidential straw vote in all of its theaters. Four million voters expected to be reached.

Tuesday, June 29

Loew's, Inc., declares two dividends, 5% on common and 1¾% on preferred.

Harry Morey to produce independently.

Joe Brandt planning new distributing organization.

Famous Players sign James Barrie, Henry Arthur Jones, Justin McCarthy, Edward Knoblock, Arnold Bennett and H. G. Wells to write original stories for the screen.

Wednesday, June 30

Realart will release 40 next year. Justine Johnston new star; four William Desmond Taylor productions listed.

David P. Howells forms new unit to concentrate sales in Southern Europe and Egypt.

Emile Chautard severs connections with William Fox.

Universal declares 1½% dividend.

Thursday, July 1

David W. Griffith, Inc., a $50,000,000 corporation, formed. New York and Chicago bankers interested. 500,000 shares of stock for public offering.

Robertson-Cole to release 36 for 1920-21.

Pathe to handle 4 Federal Photoplays yearly and probably series of Robert Brunton features. Also 8 serials for new year.

Friday, July 2

Fannie Hurst to write original stories for Universal.

Saturday, July 3

Sydney S. Cohen, president M. P. T. O. of America, in open letter to Adolph Zukor attacks theater operations of Famous Players and calls Zukor the exhibitors' "most dangerous enemy."

Tuesday, July 6

Goldwyn to release 1920-1921 product on open booking plan.

Allen Theatrical Enterprises, Canada, enroll in new First National franchise plan.

Louise Lovely to be a Fox star.

Wednesday, July 7

Dominion Films to make six Ralph Connor stories. First National may release.

Thursday, July 8

Important booking combination being perfected in the Northwest. Jensen and Von Herberg interested.

Independent exchangemen headed by Herman Fifkin, Boston, discussing formation of new national organization in Chicago. Ivan Abramson seeking production contract.

Officials of National Booking Corp. convene in Atlantic City for important conference. Jules Mastbaum, Stanley Co., expected to attend.

Greater New York exhibitors to protest return of deposit checks on Charles Ray productions by First National. Claim original contracts are valid.

Watterson Rothacker sails for London to establish laboratory there.

Friday, July 9

Northwest exhibitors form Independent Exhibitors' Circuit through which 123 theaters will be booked.

Gladys Walton and Eva Novak new Universal stars.

Saturday, July 10

Epidemic of booking combines spreading throughout the country. Lynch working in South. Jensen and Von Berberg in Northwest. Many distributors say they won't book through combines.

Monday, July 12

Jack Pickford released from Goldwyn contract. Will form his own company.

Jules Mastbaum, president of National Booking Corp. Some First National franchise holders interested in plan.

Tuesday, July 13

D. W. Griffith, Inc., offering 125,000 shares of stock at $15 per share. Issue listed on curb market.

Wednesday, July 14

Oliver Morosco Productions, Inc., formed with $2,500,000 capital. Will film stage producers' plays.

M. P. Exhibitors of America, Inc., to meet Aug. 31-Sept. 1, at Hotel Congress, Chicago.

Thursday, July 15

Texas Exhibitors Assn. formed in Dallas. To be affiliated as booking circuit with exhibitors in Texas.

Sydney Cohen writes D. W. Griffith complaining of "hostile and arrogant" attitude of Hiram Abrams toward exhibitors.

W. E. Shallenberg appointed general manager of Federated Film Exchanges of America, Inc.

Athur Donaldson Productions formed.

Friday, July 16

Stoll of England may establish exchange system throughout the United States.

JOHN EMERSON

Emerson-Loos Productions

ANITA LOOS

FOR CONSTANCE TALMADGE:
"A Temperamental Wife," "The Virtuous Vamp," "The Love Expert," "In Search of a Sinner" and "The Perfect Woman"

FOR PARAMOUNT-ARTCRAFT:
"Come On In" and "Oh, You Women"

FOR NORMA TALMADGE:
"The Social Secretary"

FOR DOUGLAS FAIRBANKS:
"Reaching for the Moon," "The Americano," "Down to Earth," "His Picture in the Papers," "Wild and Woolly," "In Again—Out Again"

Address
130 WEST 44th STREET
NEW YORK

Saturday, July 17

International Alliance of Theatrical Stage Employees and M. P. Operators of U. S. and Canada threaten strike if demands are not met.

Ralph Proctor resigns from Associated Exhibitors.

Monday July 19

A. J. Callaghan reported to have signed George Arliss to appear in "The Devil" for First National release.

Laboratory workers around New York go on strike.

James M. Barrie to come to America in the Fall to assist in making "Peter Pan" for Famous.

Tuesday, July 20

Reggie Morris new director general of Special Pictures Corp.

Theater circuit for India under way.

New deal on for distribution of Triangle re-issues and Hallmark productions.

Wednesday, July 21

Holding company being formed for Selznick company.

Thursday, July 22

First National to open own offices in Eastern Canada, displacing Regal.

Adolph Zukor wants to know personally about reported threats by Famous' employees to exhibitors.

Friday, July 23

Production halts due to large number of pictures made ahead of schedule and other causes.

Saturday, July 24

McAdoo stock in United Artists purchased by stars making up the corporation.

Kessel & Baumann secure "Babe" Ruth feature.

Monday, July 26

Fine Arts Film Corp. file $500,000 suit against Equity regarding C. K. Young productions.

T. H. Ince charges Judge Works, hearing Hart case, with bias.

Tuesday, July 27

New York Chamber of Commerce Theater Owners want open booking and will so operate.

Wednesday, July 28

Sydney S. Cohen of M. P. T. O. wants conference of exhibitors and producer-exhibitors regarding standard form of contract.

Thursday, July 29

Franco-American Cinematograph Co. announce plan. Claim to control 20,000 theaters and many companies.

S. A. Lynch said to be arranging with producers for product for new booking idea.

A. M. P. A. nominate officers for coming year. Paul Lazarus to be president.

Friday, July 30

Brunton has Dustin Farnum, Ruth Roland and Chas. Hutchinson under contract.

United Artists' foreign deal closed—B. P. Shulberg brings suit against Hiram Abrams for commission regarding deal.

Saturday, July 31

Laboratory strike ends. Joint committee to arrange wage scale.

Monday, Aug. 2

Loew's, Inc., to offer 288,000 shares of stock at $22. New finances to be invested in theaters.

Paul H. Cromelin, president of Inter-Ocean, hits combinations in the film industry.

Prominent producers and distributors, all members of N. A. M. P. I., go on record as opposing booking agencies.

Tuesday, Aug. 3

Ormer Locklear, producing for Fox, killed in aeroplane accident at Los Angeles.

Special Pictures Corp. signs Chester Conklin for comedy series.

Wednesday, Aug. 4

International Exhibition, first since the Great War, to open in Amsterdam, Holland, Aug. 12.

Tom Moore disposes of Associated 1st National franchise for District of Columbia to the circuit.

Bessie Barriscale completes contract with B. B. Features, Inc.

Frances Marion to direct Mary Pickford in two pictures.

S. A. Lynch acquires theater chains in Wichita Falls, Little Rock and El Paso.

Thursday, Aug. 5

Adolph Zukor agrees to meet committee of exhibitors to go over Famous Players' theater policy.

Annette Kellerman forms new producing company.

Friday, Aug. 6

W. H. Swanson, First National franchise holder in Salt Lake City, to enter producing field.

Saturday, Aug. 7

Harry Crandall, Washington, purchases Associated First National franchises formerly held by Tom Moore.

Monday, Aug. 9

B. P. Schulberg and "Bernie" Fineman buy Sam Rork's interest in Katherine MacDonald Co.

Theater Owners' Chamber of Commerce seeking opinion as to legality of Famous Players' booking contract.

Harry Garson secures receiver for Equity Pictures, but court later vacates order.

Tuesday, Aug. 10

Allied Independent Attractions, Inc., formed by Ralph Proctor to supply service to independent producers.

Other producer-exhibitors in addition to Famous Players may be asked to meet

ENID
BENNETT

FRED
NIBLO

the exhibitors' Committee of 9 on the theater holding question.

Asso. Prod.'s first release, "Homespun Folks," Ince supervised.

Wednesday, Aug. 11

F. J. Harrison, former chemist for P. A. Powers, seeks inquiry into affairs of Powers Film Prod. Co.

Reelcraft Pictures offer $800,000 stock to public.

Thursday, Aug. 12

Famous Players' criticism of First National sub-franchise plan answered in detail by the latter.

Dorothy Gish completes Famous Players' contract.

Harry Koplar settles controversy over St. Louis theaters with Famous Players for reported sum of $570,000.

Nazimova to make two more for Metro under present contract. May renew Metro contract.

Federal Government recovers $213,133 in delinquent theater admission taxes.

Friday, Aug. 13

Balaban & Katz buy Illinois First Nat'l franchise from Ascher Bros.

Censorship killed in Georgia.

Exhibitors' Committee of 9 to investigate connections of Lynch and Black with Famous.

Involuntary petition of bankruptcy filed against Hallmark Pictures Corp.

Saturday, Aug. 14

Booking combine question a serious one to warrant investigation by Federal Trade Commission.

First National forms two subsidiary companies to handle Canadian distribution. W. J. Drummond, general manager.

Monday, Aug. 16

Tom Moore says National Booking idea caused him to break with First National.

Tuesday, Aug. 17

Regal Films and Exhibitors Distributing Corp. merge interests in Canada. Gives Regan Robertson-Cole product.

Committee of 9 investigating S. A. Lynch's activities in South.

Wednesday, Aug. 18

International Theater Corp. formed. After chain of houses.

Federated Film Exchanges of America secure four Bessie Love Prod.

Storm Pictures, Inc., formed. Four a year the schedule.

Thursday, Aug. 19

Alfred S. Black refuses to meet Committee of 9. Says First National financed Patterson Chicago meeting. Lynch plans no booking combine.

Vitagraph warns trade against attempted "theft" of Larry Semon. Under contract for 36 pictures.

Seven state exhibitor bodies adopt resolutions condemning United Artists' policy on collecting rentals.

Friday, Aug. 20

Canadian exhibitors to meet on First National sub-franchise plan. Dissatisfaction evident.

Lionel Barrymore to make three more productions for Associated First National, making a total of seven.

Saturday, Aug. 21

New York public schools experimenting with films as mode of instruction.

Exhibitors League of Eastern Penn., Southern N. J. and Delaware convenes at Atlantic City.

Monday, Aug. 23

M. P. T. O. plans to eliminate star and director "stealing" in order to stabilize rentals, Cohen tells Atlantic City convention.

North Carolina exhibitors hear about workings of Lynch organization.

Pathe to distribute Tom Santschi two-reel westerns.

Tuesday, Aug. 24

First National and Willard Patterson answer A. S. Black's charges regarding them.

Messmore Kendall to head Goldwyn. Samuel Goldwyn to retire.

Wednesday, Aug. 25

S. A. Lynch breaks off all conferences with M. P. T. O. regarding theater corporations in the South.

Famous Players and Goldwyn settle with Theater Owners' Chamber of Commerce regarding last year's contracts.

Harry Crandall refutes Tom Moore's statements regarding First National and National Booking Co.

Thursday, Aug. 26

M. P. T. O. ask A. S. Black for facts regarding First National's alleged intimidation of exhibitors.

Independent exchanges to continue handling Triangle product. New deal arranged with Hallmark receiver.

Premiere of "Way Down East" calls for $10 seats.

Friday, Aug. 27

70 per cent of U. S. Territory sold by Harry Garson on series of five new Clara Kimball Young productions.

Independent Studios incorporated to build large studio near New York.

Saturday, Aug. 28

American Film Co. and the Biografia, Central European film companies, form new five million crown company.

Monday, Aug. 30

Federal Trade Commission investigating Famous Players regarding possible violations of Section 7, Clayton Act.

Babe Ruth seeks injunction against film companies and theater circuits regarding showing of 2 one-reel subjects.

Tuesday, Aug. 31

Fox Sunshine Comedy unit reorganized. Hampton Del Ruth out.

ON THE STAGE

"The City"
"Paid In Full"
"The Trap"
"The Talker"
"The Ways and the Means"
"The Builders"
"The House of Bondage"
"The Girl and the Game"
"The Other Girl"
"Just Out of College"
"The Little Princess"
"To Have and to Hold"
"Hearts are Trumps"
"The Best of Friends"
"Because She Loved Him So"
"Never Again"
"The Gay Parisians"
"On and Off"
"Lord Chumley"
"The Highest Bidder"
"Captain Lettarblair"
"The Dancing Girl"
"The Victoria Cross"
"Held by the Enemy"
"The Adventure of Lady Ursula"
"The Colonial Girl"
"The Maister of Woodbarrow" and a hundred other plays

TULLY MARSHALL

ON THE SCREEN

"Passion Fruit"
"Her Beloved Villain"
"Old Hutch"
"What Happened to Rosa"
"The Slim Princess"
"Double Speed"
"Hawthorne of the U. S. A."
"Joan the Woman"
"The Devil Stone"
"The Squaw Man"
"We Can't Have Everything"
"The Man from Funeral Range"
"Daughter of Mine"
"The Girl from Red Butte"
"Cheating Cheaters"
"Intolerance"
"The Sable Lorcha"
"Let Katie Do It"
"The Devil's Needle"
"Martha's Vindication"
"The Streets of Paris"
"Oliver Twist"
"Romance of the Redwoods"
"A Modern Musketeer"
"Maggie Pepper"
"M'liss"
"Bound in Morocco"
"Her Kingdom of Dreams"
and a hundred others

MARION FAIRFAX

Stage Plays

"The Talker"
"The Chaperon"
"The Builders"
"Mrs. Boltay's Daughters"
"The Ways and the Means"
"Stephanie"
"Fate"
"Eager Heart"
"The Quest"

Recent Screen Plays and Continuities

"River's End"
"Go and Get It"
"Don't Ever Marry"
"Dinty"
"No Drums Were Heard"
"The Widow's Might"
"The Clown"
"The Secret Game"

JUNE MATHIS
METRO

Educational Institutions Equipped with Projection Machines

EXPLANATORY NOTE

To 38,282 questionnaires sent out by the visual instruction section of the division of educational extension, Bureau of Education, Department of the Interior, to locate the motion-picture projection machines in use for purely educational purposes in the United States, there were 10,351 replies. A part of the information contained in these replies may be tabulated as follows:

Universities, colleges, normal schools, high schools, and elementary schools having motion-picture projection machines	1,129
Intending to install at once	384
Having arrangements with a local theatre, public hall, library, club, or church by which educational pictures may be shown for the benefit of students	2,177
Not having projection machines or the use of projection machines and not planning to install at once	6,761
Total	10,351

The information providing the figures for the second item was voluntary. If it had been solicited in the questionnaire, the figures would doubtless have been considerably larger. The reason for this inference is the unqualified fact of the interest in visual instruction which the questionnaire revealed and stimulated.

There was no intention when the questionnaire was sent out to publish any part of the information obtained. The section has, however, received repeated requests for the list of universities, colleges, normal schools, and elementary schools having motion-picture projection machines. To meet these requests fairly, and as well to show an important detail as to the equipment of the educational institutions of the country, this list is here published. It is doubtless far from complete, since there has not been time to communicate with schools which did not receive the questionnaire, or receiving it did not reply to it. But it is presumably incomplete only, and not inaccurate. It should, and doubtless will, be followed by later lists, supplying the deficiencies of this list and keeping the information up to date. List of names may mark progress, and more than that, may actually stimulate progress.

ALABAMA

City or town	Institution	Make of machine	Capacity of auditorium
Auburn	Alabama Polytechnic Institute	Simplex	750
Birmingham	Howard College	Acme Machine No. 1	400
Citronelle	Citronelle White School	Powers 6A	1,500
Cullman	St. Bernard College	Simplex	300
Ensley	Ensley High School	Not given	1,000
Fletcher	Fletcher High School	Powers	200
Florence	Florence City School	Powers No. 2	700
Jacksonville	State Normal School	Acme	500
Lineville	North East Alabama Agricultural and Industrial Institute.	Simplex	700
Marion	Perry County High School	Edison	300
Marbury	Marbury High School	Motiograph	400
Marion	Marion Institute	Standard	1,000
Normal	State Agricultural and Mechanical College	Powers 6B	500
Selma	Selma Public Schools	Edison Kinetoscope	550
Spring Hill	Spring Hill College	Edison Model D and Powers 6A	320
Troy	State Normal School	Acme Portable	400
Tuskegee	Tuskegee Normal and Industrial Institute	(No name given)	2,000

JEROME STORM

ARIZONA

City or town	Institution	Make of machine	Capacity of auditorium
Globe	Globe Public Schools	Powers 6A	700
Do	Globe High Schools	....do	850
Miami	Miami Public Schools	Powers Cameragraph	400
Tucson	University of Arizona	De Vry Portable and Powers No. 5.	500

ARKANSAS

Fort Smith	Peabody School	Powers A	600
Do	DuVal School	Simplex	700
Pine Bluff	Pine Bluff High School	Motiograph	1,470
Stuttgart	Stuttgart High School	Victor Animatograph No. 2	650
Subiaco	Subiaco College	Edison Projective Kinetoscope, Model B.	450

CALIFORNIA

Alameda	Washington	Motiograph	650
Do	Alameda High School	Powers Cameragraph No. 6	600
Alhambra	Alhambra City High School	Edison	500
Alturas	The Modic Union High School	Atlas	250
Berkeley	St. Josephs Academy	Powers 6A	500
Brentwood	Liberty Union High School	Simplex	350
Burbank	Burbank High School	Edengraph Manufacturing Company No. 161.	140
Chino	Chino High School	Edison	300
Claremont	Pomona College	Victor Model II	4,735
Coachella	Coachella Valley Union High School	Powers 6A	250
Coalinga	Coalinga Union High School	Powers 6	600
Coronado	Coronado Schools	Powers	600
Covina	Covina Union High School	Powers 6A	500
Danville	San Ramon Valley Union High School	Atlas	300
Delano	Delano Joint Union High School	(No name given)	400
El Cajon	El Cajon Valley Union High School	Victor Animatograph	500
Etna Mills	Etna Union High School	Motiograph	300
Fairoaks	San Juan Union High School	Atlas	200
Fresno	Fresno State Normal School	Motiograph	1,200
Fullerton	Fullerton Grammar School	Edison	700
Hercules	Hercules Club & Hercules Powder Co	Powers	400
Hughson	Hughson Union High School	Atlas	175
Inglewood	Inglewood Union High School	Powers	1,150
Lamanda Park	Lamanda Park School	Powers Cameragraph No. 6	400
Lancaster	Antelope Valley Union High School	Edison	300
Los Angeles	Hollywood High School	Powers 6A	1,200
Do	St. Mary's Academy	Powers 6	400
Do	Thirtieth Street Intermediate School	American Standard	625
Do	Lincoln High School	Powers 6A	1,500
Do	Manual Arts High School	....do	1,800
Do	Los Angeles High School	Powers 3	2,000
Do	Los Angeles State Normal School	Powers A	1,600
Do	University of Southern California	Motiograph No. 1	400
Los Gatos	Montezuma Mountain Ranch School	De Vry	150
Los Palos	(No name given)	Atlas	300
Mariposa	Mariposa County High School	Victor Animatograph	300
Menlo Park	St. Patrick's Seminary	Edison Exhibition	500
Modesto	Modesta High School	(No name given)	800
Oakland	Fremont High School	Powers 6	800
Owensmith	Owensmith High School	Powers	350
Pasadena	John Muir Intermediate School	....do	400
Pomona	South Junior High School	Edison	550
Reedley	Reedley Joint Union High School	De Vry C-30	1,000
Redondo Beach	Redondo Union High School	Powers 6A	1,000
Red Bluff	Red Bluff High School	Baird	880
Rio Vista	St. Gertrude's Academy	Edison Kinetoscope	300
Riverside	Sherman Institute (United States Indian School).	Powers Cameragraph	725
Sacramento	Sacramento City Schools	Powers and Motiograph	1,500
Do	East Sacramento School	(No name given)	250
Do	Sacramento Evening Schools	Powers	800
Do	....do	Powers 6A	800
San Bernardino	Technical School Auditorium	Motiograph 1A	350
Do	I Street School	(No name given)	300
San Diego	Garfield School	Portoscope	300
San Francisco	College of Notre Dame	Pathé	165
Do	Mission High School	....do	800
San Jose	College of Notre Dame	(No name given)	500
Do	St. Joseph High School	Motiograph, 1917	750
San Luis Obispo	California Polytechnic School	Cosmograph	200
San Rafael	Mount Tamalpais Military Academy	De Vry	480
Santa Barbara	Santa Barbara High School	Powers No. 6	500
Santa Cruz	Santa Cruz High School	Simplex	829

CLARA BERANGER

CALIFORNIA—Continued

City or town	Institution	Make of machine	Capacity of auditorium
Santa Monica	Santa Monica High School	Powers	1,040
Do	Santa Monica City School District	Powers 6A	1,100
Sebastopol	Sebastopol Grammar School	Standard	500
Sonora	Grammar and High Schools	(Names not known)	750
South Pasadena	South Pasadena High School	Powers 6A	650
Susanville	Susanville Union High School	Atlas	250
Tracy	West Side Union High School	Powers Cameragraph	600
Vallejo	Vallejo High School	Lupin No. 6036	400
Venice	Venice Union Polytechnic High School	Powers	500
Victorville	Victor Valley Union High School	Powers 6A	300
Wasco	Wasco Union High School	Portoscope	500
West Alhambra	Ramona Convent	Portoscope No. 746	350
Whittier	Whittier Union High School	Simplex	525
Williams	Williams Union High School	De Vry	300
Winters	Winters High School	Motiograph	500
Woodlake	Woodlake Union High School	Powers 6A	450
Woodland	Woodland High School	Edison	550
Yreka	Siskiyou Union High School	Atlas No. 5	700

COLORADO

Creede	Mineral County High School	Powers	400
Delague	Longfellow School	Powers No. 6	50
Denver	Manual Training High School	Powers	1,000
Castle Rock	Douglas County High School	Simplex	350
Eaton	Eaton Public School	Edison	1,000
Fort Collins	State Agricultural College	Baird	900
Golden	Colorado School of Mines	Ford	250
Monte Vista	Monte Vista Public High School	Simplex	1,500
Pueblo	Pueblo High School	....do	1,300
Rocky Ford	Rocky Ford High School	....do	600
Sterling	Logan County Industrial High School	Powers 6B	1,000

CONNECTICUT

Ansonia	Ansonia High School	Simplex	580
Derby	Derby High School	Pathéscope	200
Lakeville	Hotchkiss School	(No name given)	350
New Haven	New Haven High School	Powers	1,500
Salisbury	Salisbury School	Powers 6A	250
Wallingford	Choate School	Powers Cameragraph	400
Watertown	Taft School	Pathéscope	300

DELAWARE

Rådnor	Radnor Public Schools	Victor Animatiograph	350
Wilmington	Public School No. 23	Edison	(*)

DISTRICT OF COLUMBIA

Washington	Armstrong Manual Training	Simplex	600
Do	Army and Nany Preparatory School	Graphoscope	150
Do	Central High School	....do	1,955
Do	Gallaudet College	....do	250
Do	American University	Powers	250
Do	Catholic University of America	Powers 6B	500
Do	Howard University	Motiograph	600
Do	McKinley Manual Training School	....do	500
Do	Washington Public Schools	Simplex and Graphoscope	5,000
Do	Trinity College	Graphoscope	400
Do	Western High School	....do	700
Do	Wilson Normal	....do	500

FLORIDA

Alachua	Alachua High School	Powers	375
Bushnell	Bushnell High School	Edison No 2	500
Frostproof	Junior High School	Powers 6B	100
Gainesville	University of Florida	Powers A	800
Jacksonville	Edward Waters College	Powers	1,500
Tampa	James Madison School	Powers 6A	1,200
Winter	Winter Park High School	Vicror Animatograph	400

* Not given.

ALBERT A. KAUFMAN

PRESENTS

SIDNEY FRANKLIN

GEORGIA

City or town	Institution	Make of machine	Capacity of auditorium
College Park	Georgia Military Academy	Standard	250
Dahlonega	North Georgia Agricultural College	Powers 6B	300
Macon	Mercer University	Acme Portable	168
Manchester	Manchester Public Schools	Simplex and Powers 6B	800
Rome	Shorter College	Powers 6A	800
Springfield	Effingham Academy	....do	300
Trion	Trion Public Schools	....do	750

IDAHO

Athol	Athol High School	Motiograph	300
Buhl	Buhl High School	Nichols Power Co	200
Burley	Burley Schools	Powers 6B	400
Clarks Fork	Clarks Fork School	Powers A	150
Emmett	Emmett Idaho High School	(No name given)	200
Mascony	University of Idaho Agricultural College	....do	300
Nezperce	Nezperce Public Schools	Edison	200
Oakley	Independent School District No. 2	Keystone	250
Plummer	Plummer Public School	Powers Cameragraph	300
Sandpoint	Sandpoint City Schools	Powers 6B	300

ILLINOIS

Alton	Theodore Roosevelt High School	Pathéscope	1,000
Do	Washington School	(No name given)	60
Aurora	East High School	Powers 6A	1,000
Batavia	Batavia Public Schools	Powers B	1,000
Blue Pland	Blue Pland High School	Simplex	600
Bourbannais	St. Viator College	Acme	800
Carlinville	First Presbyterian Church School	Powers	350
Carthage	Carthage College	Standard	300
Centralia	Centralia Township High School	(No name given)	415
Chicago	Nicholas Renn High School	Simplex	1,888
Do	Lane Technical School	....do	700
Do	St. Rita College	Powers	800
Do	Wendell Phillips High School	Atlas	1,300
Do	Harrison Technical High School	Powers Cameragraph 6B	2,000
Do	Austin High School	Powers	1,400
Do	Holy Trinity School and High School	Powers Cameragraph 6A	1,000
Croton on Hudson	Croton High School	(No name given)	500
Crystal Lake	Crystal Lake Public Schools	Motiograph de Luxe	800
Dakota	Dakota School for Boys	(No name given)	Not given
Decatur	Decatur High School	Powers 6 Cimeragraph	937
Deerfield	Deerfield Grammar School	Motiograph	300
Des Plaines	Des Plaines Grammar School	Edison	200
De Soto	De Soto Public School	Powers 5	250
East St. Louis	Horace Mann School	(No name given)	700
Do	East St. Louis High School	Simplex	1,500
Do	Jefferson School	....do	200
Do	Signal Hill School	Educator	125
Evanston	Schools of District 76	Powers	800
Glencoe	Glencoe Public School	Simplex	373
Granite City	Granite City Public Schools	Educator	350
Do	Granite High School	....do	450
Greenview	Greenview Schools	Powers 6	240
Highland Park	Board of Education of District 107	Simplex	450
Do	Deerfield Shields Township High School	Powers 6 Cameragraph	600
Hindsboro	Hindsboro Union High School	Edison	300
Jacksonville	Illinois Woman's College	(No name given)	250
Joliet	Farrague School Center	Atlas No. 5	580
Do	Joliet Township High School	Simplex	1,200
Kenilworth	New Tier Township High School	Powers	1,200
La Salle	Lincoln School	(No name given)	600
Do	St. Vincent's School, St. Patrick's School and St. Patrick's High School	....do	350
Lee	Lee Public School	....do	75
Long View	Long View Township High School	Edison	500
Macomb	Western Illinois State Normal School	Powers 6B	850
Mattoon	Lowell School	Duplex Projectors	100
Do	Bennett School	Powers 6	450
Do	Lincoln	do	450
Moline	Moline Public Schools	Victor Animatograph	1,200
Maywood	Washington School	McIntosh	400
Mount Carroll	Frances Shimer School	Precision	250
Mount Pulaski	Mount Pulaski Township High School	Enterprise	600
Moweaqua	Moweaqua Public Schools	Keystone	150
Nashville	Nashville Public Schools	Victor Animatograph	200
Normal	Illinois State Normal University	Atlas	1,200

MITCHELL LEWIS

who will be seen in a series of

Jack London Releases

In the Season 1920-1921

"BURNING DAYLIGHT" "MUTINY OF ELSINORE"

"GOD OF HIS FATHERS"

City or town	Institution	Make of machine	Capacity of auditorium
Oak Park	Wm. Beye School	Motiograph	800
Do	Oak Park and River Forest High School	Simplex	1,450
Do	Oak Park Public School System	do	1,200
Do	Whittie School	Atlas	500
Palmer	Palmer High School and Grades	Motiograph	300
Peoria	Peoria High School	Motiograph No. 2	925
Peru	St. Bede College	Powers	250
Pontiac	Pontiac Township High School	do	500
Prairie City	Prairie City Public School	do	150
Rankin	Rankin Township and Public School	Keystone	100
Rock Island	Rock Island High School	Victor	600
Do	Lincoln School	do	700
Sandusky	Sandusky High School	Motiograph	1,025
Shermerville	Shermerville School	Pathé	450
Springfield	Flitshans Junior High School	Simplex	550
Spring Valley	Hall Township High and Vocational School	Powers	1,000
Urbana	University of Illinois	Simplex and Powers Cameragraph	450
Venice	Venice Public School	Powers Cameragraph	500
Waukegan	Waukegan Township High School	Edison	500
West Hammond	West Hammond Public Schools	Atlas	500
Wheaton	Wheaton Schools	do	50

INDIANA

Advance	Advance High School	McIntosh Automatic Balopticon	350
Albion	Albion High School	Edison	150
Beech Grove	Beech Grove School	Incandescent	400
Bremen	Bremen High School	Powers Cameragraph	100
Bristol	Washington Typewriting School	Keystone	100
Crawfordsville	Crawfordsville High School	Powers	2,200
Culver	Culver Military Academy	do	700
Do	do	Powers 6A	1,200
Earlham	Earlham College	Graphoscope	800
Fortville	Fortville (Independent) Public School	Zenith	700
Evansville	Central High School	Simplex	1,491
Franklin	Franklin College	Universal Motion Picture	300
Gary	Froebel School	Simplex	800
Greencastle	Greencastle Public Schools	Motiograph	810
Hebron	Hebron Public School	Motiograph No. 1	350
Howe	Howe School	Powers 6A	350
Hudson	Hudson Public Schools	Edison	125
Indianapolis	E. Manual Training High School	Powers 3A	500
Do	Ben Davis High School	Powers 6A	500
Do	Sacred Heart School	Powers	900
Knightstown	Indiana Soldiers' and Sailors' Orphans' Home.	Powers 6A	700
LaFayette	Purdue University	Simplex	350
Lewisville	Lewisville High and Common School	Motiograph	750
Logansport	High School	Edison	1,012
Marion	Ben Davis School	Powers 6A	500
Mishawaka	Mishawaka High School	Simplex	1,000
Mooresville	Mooresville Public School	Powers No. 6	250
Mulberry	Weidner Institute	Powers No. 5	500
Noblesville	Levinson High School and Grade Schools	Zenith	350
North Salem	North Salem Public Schools	De Vry	283
Notre Dame	Notre Dame University	Powers 6A	3,000
Ossian	Ossian High School	Enterprise	100
Pendleton	Pendleton High School	Powers	1,500
Portland	High School	Bausch & Lomb	250
Do	do	Zenith	200
St. Mary of the Woods	St. Mary of the Woods College	Motiograph	700
Seymour	Seymour High School	Zenith	350
Southport	Southport Schools	Blake	400
South Bend	St. Joseph's Academy	(Not given)	500
Staunton	Staunton High School	Edison	150
Stockwell	Stockwell High School	Powers	200
Thorntown	Thorntown Public Schools	Motiograph	400

IOWA

Alta	Alta Independent Consolidated School	Simplex	700
Alexander	Alexander Consolidated School	Powers 6A	165
Audubon	Audubon High School	Edison	300
Belmond	Belmond Public Schools	Powers	675
Burlington	Burlington High School	(No name given)	750
Calumet	Calumet Graded School	Powers	200
Carroll	St. Peter and Paul's School	Motiograph	600
Centerville	Centerville High School	(No name given)	350
Clarence	Clarence Public School	Motiograph	250

MYRTLE STEDMAN

LATE RELEASES

"Sex" "The Silver Horde" "Old Dad"
"Harriet the Piper" "Sowing the Wind"

City or town	Institution	Make of machine	Capacity of auditorium
Clermont	Public School	Powers 6A	416
College Springs	College Springs Consolidated Schools	Powers	500
Davenport	St. Ambrose College	do	500
Des Moines	Drake University	Simplex	1,000
Do	North High School	Animatograph	1,000
Do	West High School	Victor Animatograph	1,150
Do	East Des Moines High School	Powers	1,650
Dubuque	Dubuque High School	DeVry	250
Do	Dubuque College	Motiograph de Luxe	1,100
Do	Mount St. Joseph College	Atlas	400
Do	Irving School	do	200
Do	Lincoln School	do	275
Do	Visitation College Preparatory	(No name given)	500
Dumont	Dumont Consolidated School	Victor Animatograph	250
Fairfield	Fairfield High School	Edison	800
Geneva	Geneva Consolidated School	Victor Animatograph	500
Greenfield	Public Schools	De Vry	500
Hampton	Hampton School	(No name given)	300
Hansell	Hansell High School or Consolidated School	Victor Animatograph	2 00
Holstein	Public Schools	Edison	3 00
Hull	Hull School	Atlas No. 5	2 00
Inwood	Inwood High School	Powers 6 Cameragraph	5 00
Iowa City	St. Marys School	Motiograph	8 00
Lamoni	Graceland College	Victor Animatograph	2 00
Do	Public Schools	do	2 00
Lost Nation	Public School	(No name given)	2 00
Mount Vernon	Cornell College	Simplex	9 00
New Providence	New Providence Consolidated School	Victor Animatograph	3 00
Orient	Public School	Motiograph	1 00
Oskaloosa	Penn College	do	3 00
Plainfield	High School	Victor Animatograph	3 00
Remsen	St. Marys School	Edison	1 00
Schaller	Public Schools	Motiograph	1 00
Selma	(No name given)	Victor Animatograph	2 00
Sheldon	Public Schools	Powers 6	550
Tama	Public School	Powers Simplex	3 00
Traer	Public Schools	Victor Animatograph	5 00
Woodbine	Normal and High School	Edison	5 00

KANSAS

Altamont	Labette County High School	Powers 6A	350
Atchison	Atchison Public School	Edison	300
Do	St. Benedict's College	Powers 6A	
Attica	Attica Public School	(No name given)	
Belle Plaine	Belle Plaine High School and Graded School	do	265
Bird City	Bird City High School	Powers A	392
Caldwell	Caldwell High School	Victor Animatograph	514
Canton	Canton City Schools	(No name given)	150
Cherokee	Crawford County High School	Powers Cameragraph	400
Cimarron	Cimarron High School	Powers	300
Circleville	Circleville City Schools	Powers 6A	175
Cottonwood Falls	Chase County High School	do	400
Dighton	Department of Education	Edison	200
Dodge City	Dodge City High School	Powers Cameragraph	450
Easton	Easton High School	Motiograph	200
Effingham	Atchison County High School	Powers 6A	400
Emporia	Kansas State Normal School	De Vry Portable and Powers 6A	2,500
Do	Emporia High School	Powers 6A	900
Erie	Erie High School	Pathé Premier	500
Fairview	Fairview Rural High School	Powers 5	250
Fredonia	Fredonia High School	Motiograph 1A	648
Garden Plain	Catholic Church	Motiograph	(*)
Goff	Goff Public Schools	(No name given)	300
Havensville	Havensville	Powers 6A	200
Hiawatha	Hiawatha High School	DeVry Portable	375
Do	Hiawatha City Schools	do	572
Hoyt	Hoyt Rural High School	Powers 6A	310
Kansas City	Western University and State Industrial Department.	Powers No. 5	350
Lawrence	University of Kansas	Power's VI	800
Lewis	Lewis Public School	Animatograph	900
Lincoln	Lincoln City Schools	(No name given)	300
Manhattan	Kansas State Agricultural College	Power's Cameragraph	2,600
Marysville	Marysville City Schools	Animatograph	250
Matfield Green	Matfield Rural High School	Pathéscope	300
Oakley	Oakley Graded and High School	Edison	150
Ottawa	Lincoln School	do	400
Parsons	Parsons City Schools	Victor-Type	550
Pittsburgh	State Manual Training Normal College	Powers 6A	3,000
St. Marys	St. Mary's College	Powers 8	700
Syracuse	Syracuse Schools	Powers 5A	600
Wilmore	Wilmore Rural High School	Edison	300

* Not given.

FRANK LLOYD

M. P. D. A.

DIRECTOR

of the following Box Office Successes

"Madame X"

With Pauline Frederick

"The Woman in Room 13"

"The Silver Horde"

"World and Its Women"

"When a Man Sees Red"

"The Rainbow Trail"

"Riders of the Purple Sage"

"Les Miserables"

"Tales of Two Cities"

KENTUCKY

City or town	Institution	Make of machine	Capacity of auditorium
Berea	Berea College	Nicholas Powers	1,400
Bowling Green	Western Kentucky State Normal School	Powers 6B	1,562
Frankfort	Kentucky Normal and Industrial Institute	....do	900
Louisville	Louisville Boys' High School	(No name given)	1,600
Do	Louisville Girls' High School	Nicholas Powers	1,200
Do	St. Xavier's College	Powers 5	800

LOUISIANA

Covenant	Jefferson College	Powers 6B	500
Grand Coteau	St. Charles College	....do	200
Do	Normal School and Academy of Sacred Heart.	Edison	150
Greensburg	Greensburg High School	....do	400
Lutcher	Lutcher High School	Simplex	500
New Orleans	Academy of the Sacred Heart	Powers 6	500
Scotlandville	Southern University and A. and M. College	Powers	(*)
Thibodaux	Thibodaux High School	....do	535

MAINE

Caribou	Caribou High School	Powers 6A	300
Lewiston	Bates College	Powers	450

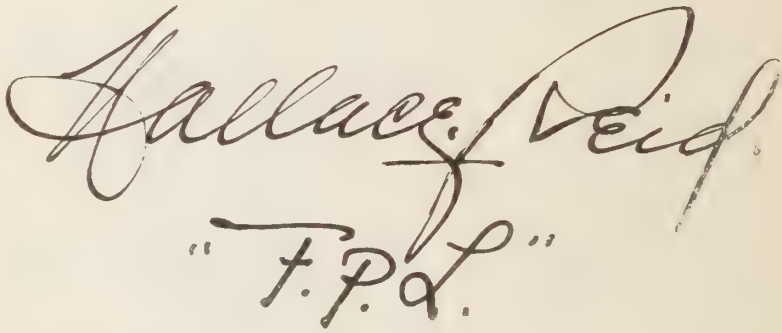
MARYLAND

Annapolis	United States Naval Academy	Baird	900
Do	St. John College	Graphoscope	250
Baltimore	Johns Hopkins University	....do	419
Do	Friends School	....do	250
Do	The Park School	(No name given)	225
Do	St. Joseph's College	Graphoscope	600
Charlotte Hall	Charlotte Hall School	Powers 6A	150
Frederick	Hood College	Graphoscope	400
Hyattsville	Hyattsville Arcade	Powers 6A	220
McDonough	McDonough School	Graphoscope	200
Mount Airy	Mount Airy High School	(No name given)	200
New Windsor	Blue Ridge College	Powers	700
Port Deposit	The Tome School	Powers 6A	1,000
Roland Park	Gilman County School for Boys	Simplex	100

MASSACHUSETTS

Adams	Adams High School	Pathé Frères	
Andover	Phillips Academy	Powers Cameragraph	800
Atlantic	Francis W. Parker School	New Premier Pathéscope	550
Billerica	Mitchell Military Boys School	Powers	300
Boston	John A. Andrew District	Pathéscope	700
Do	High School of Commerce	Simplex	820
Do	Prince District	Premier Pathéscope	350
Do	Abraham Lincoln School	Kok	750
Do	Huntington School	Powers 6A	300
Do	Comins School	Edison	400
Do	Quincy School	Pathéscope	300
Do	Sherwin School	....do	600
Do	St. John's School	Pathéscope and Balopticon	1,000
Boston (Dorchester)	Gilbert Stuart School	Pathéscope	500
Do	Phillips Brooks School	....do	620
Boston (Dorchester Center).	Dorchester High School	(No name given)	1,000
Boston (Jamaica Plain)	Lowell Grammar School	Pathéscope	850
Boston (Roxbury)	High School of Practical Arts	Powers Cameragraph 6A	650
Do	George Putnam (Sec. 1), William L. Garrison (Sec. 2).	Pathéscope	450
Boston (West End)	Wendell Phillips School	....do	432
Braintree	Jonas Perkins School	....do	500
Bridgewater	W. H. McElwain School	....do	400
Brockton	Lincoln School	....do	100
Chestnut Hill	Boston College	Simplex	500
Chicopee	The High School	(No name given)	
East Boston	Chapman School	Lincoln & Parker	800
Do	John Chevesus School	Pathéscope	400
Fitchburg	State Normal School	Powers 5	610

* Not given.


Hallace Reid
"F.P.L."

City or town	Institution	Make of machine	Capacity of auditorium
Framingham	....do	Pathéscope	550
Haverhill	School District	Lincoln & Parker	60
Holyoke	Hamilton Street School	Stereopticon	400
Do	Holyoke High School	Powers	1,000
Leominster	Field Grammar School	(No name given)	100
Lynn	Western Junior High School	Pathéscope	550
Do	Central Junior High School	Pathé	1,000
Do	Pickering Junior High and Grammar School	Simplex	700
Malden	Center Grammar School	Pathéscope	700
Maynard	Maynard High School	....do	125
Do	High and Junior High Intermediate	Premier Pathéscope	500
Melrose	Washington School	Pathéscope	325
Do	Franklin-Whittier Schools	....do	160
Mount Hermon	Mount Hermon School	Simplex	550
Newburyport	Jackman Grammar School	Edison	60
Newton	Bigelow School	Pathéscope	400
Northampton	Smith College	Powers Cameragraph 6B	2,300
Norwood	Everett School	Edison	50
Plymouth	High School	(No name given)	325
Quincy	Adams School	Pathéscope	500
Do	Cranch School	....do	230
Do	High School	....do	800
Quincy (Wollaston)	Wollaston School	....do	504
Revere	Wolcott School	....do	450
Springfield	Technical High School	Powers 6A	700
Do	High School of Commerce	....do	1,500
Springfield (Indian Orchard).	Myrtle Street School	....do	600
Salem	State Normal School and Practical School	Motiograph	700
South Boston	South Boston High School	Powers	683
Stoneham	Lincoln School	(No name given)	
Stow	Stow Union School	New Premier Pathéscope	125
Wakefield	Greenwood School	Pathéscope	300
Do	Franklin School	....do	400
Waltham	St. Joseph's School	Edison	350
Webster	Bartlett High School	Bausch & Lomb	350
Do	Bartlett High School and Public Schools	Lincoln & Parker	400
Wellesley Hills	Academy of the Assumption	Powers	200
Worcester	Clark College	Edison	300
Do	Holy Cross College	American Standard	600
Do	Worcester Polytechnic Institute	Powers Cameragraph	300

MICHIGAN

Adrian	South Branch School	(No name given)	140
Do	Adrian Public Schools	Powers 6B	500
Battle Creek	Normal School of Physical Education	Motiograph and Pathéscope	1,000
Birmingham	Baldwin High School	Powers 6B	900
Cedar Springs	Cedar Springs School Commerce	Powers	200
Clarkston	Clarkston High School	....do	240
Detroit	Northern High School	De Vry	2,000
Do	Holy Redeemer Auditorium	Simplex 2	1,050
Do	University of Detroit	Edison and Acme projectors	1,400
Douglas	Douglas Public School	(No name given)	
Grand Ledge	Grand Ledge High School	Motiograph 1A	300
Grand Rapids	South High School	(No name given)	800
Do	Union High School	Simplex	960
Do	Central High School	Edison	1,300
Hamtramck	High School	Powers	710
Port Austin	Port Austin Public School	Pathéscope	150
St. Ignace	Ursuline Academy	Erkoscope	220
Saginaw	St. Joseph's School	Pathéscope	300
Sebewaing	Sebewaing Public School	Bausch & Lomb	325
South Haven	South Haven Public Schools	Powers Cameragraph 6B	500
Vandalia	Vandalia Public Schools	Motiograph	180
Wakefield	Wakefield Public Schools	De Vry	300
Ypsilanti	Michigan State Normal College	Powers Cameragraph	1,965

MINNESOTA

Adrian	High School	(No name given)	85
Alberta	Alberta Consolidated School	Royal 1915 Model	350
Askov	Askov Consolidated School	Victor Animatograph	300
Aurora	Aurora Public Schools	Motiograph de Luxe	400
Bird Island	Bird Island Public School	Simplex	250
Do	....do	....do	250
Buhl	Buhl High School	Powers 6B	450
Canton	Canton Public School	Powers 5	300
Cloquet	Cloquet High School	Powers 6	900

JOHN W. NOBLE

MAKING SPECIAL

MESSMORE KENDALL ROBERT CHAMBERS PRODUCTIONS

ADDRESS
CAPITOL THEATER BLDG.
NEW YORK

MINNESOTA—Continued

City or town	Institution	Make of machine	Capacity of auditorium
Correll	Correll Consolidated Schools, Independent District No. 55.	Edison	300
Duluth	Central High School	Safety Projector	1,474
Do	Boys' Cathedral High School	Zenith	1,100
East Grand Forks	Sacred Heart School	Premier Pathéscope	300
Eveleth	Eveleth High School	Simplex	800
Faribault	Faribault High School	Powers Cameragraph	600
Gilbert	Gilbert High School	Powers 6B	800
Jackson	Jackson City Schools	(No name given)	400
Lakefield	Lakefield Public Schools	Motiograph	700
Long Prairie	Schools of Todd County	(No name given)	(*)
Grand Rapids	High School	Community Motion Picture Machine.	500
Mankato	SS. Peter and Paul's School	Powers No. 6	600
Minneapolis	Central High	Powers No. 6A	2,200
Do	South High School	....do	1,850
Do	St. Anthony School	(No name given)	700
Do	East High School	Powers	1,200
Moorhead	State Normal School	Simplex	1,000
Do	Concordia College	....do	800
Mound	Mound Consolidated School	....do	800
Rice	Lutheran Brotherhood St. Olaf College	....do	1,000
Okabena	Okabena Consolidated Schools	Powers 6A	500
Pipestone	United States Indian School	Motiograph	250
Red Wing	State Training School	Powers No. 6	400
Remer	Consolidated School District No. 1	Pathéscope	175
Rochester	Rochester High School	Powers 6A	750
Do	....do	....do	600
St. Cloud	State Normal School at St. Cloud	Simplex	1,000
St. Joseph	St. Benedict's College and Academy	....do	700
St. Francis	St. Francis Community High School	Royal	500
St. Paul	Humboldt High School	Simplex	600
Do	College of St. Catherine	....do	700
Do	Geo. Weitbrecht Mechanical Arts High School.	....do	900
Do	Johnson High School	....do	500
Do	Creton High School	Acme	600
Utica	Utica Public School	(No name given)	100
Wahkon	Wahkon Consolidated School	Victor Animatograph	300
Wheaton	Wheaton Public Schools	Multigraph	800
Winona	College of St. Teresa	Edison No. 6	600

MISSISSIPPI

Chatawa	St. Mary of the Pines Academy	Edison	500
Biloxi	Biloxi Public Schools	(No name given)	550
Meadville	Franklin County Agricultural High School	Victor Animatograph	400
Meridian	St. Joseph's Institute	Powers	400
Do	Haven Institute	Victor Animatograph	500
Pass Christian	Pass Christian White Public School	De Vry C-90	350
Do	Pass Christian High School	....do	275
Phelba	Clay County Agricultural High School	De Vry	500
Starkville	Starkville Public Schools	(No name given)	500
University	University of Mississippi	Powers 6A	500

MISSOURI

Booneville	Kemper Military School	Powers 6A	500
Burlington Junction	Burlington Junction Public School	Acme Portable	150
Calhoun	Calhoun High School	Balopticon Model B	150
Cameron	Mount Wesleyan College	Victor Animatograph	500
Chillicothe	Garrison School	(No name given)	100
Clayton	Chaminade College	Victor Animatograph	175
Columbia	School of Engineering of Missouri	Simplex No. 718	250
Conception	Conception College, Industrial School, St. Joseph's University Academy.	Edison D	600
Fairfax	Fairfax High School	(No name given)	300
Flinthill	St. Theodore's School	Educator	450
Hannibal	Douglas High School	do	200
Hardin	Hardin Public School	Edison	250
Joplin	Jackson School	(No machine)	1,200
Do	Joplin High School	Simplex	400
Kansas City	St. Aloysius Parochial School	Powers	500
Do	Rockhurst College	Acme Portable	350
Do	Central High School	Powers 7B	1,232
Kennett	Kennett High School	Powers Cameragraph	250
Liberty	Wm. Jewell College	Edison	400
Maplewood	Maplewood Public Schools	Educator	800
Philadelphia	Philadelphia Public School	Motiograph	250

* Not given.

FRANCIS X. BUSHMAN

BEVERLY BAYNE

STAGE and SCREEN

EDWARD SMALL
1493 BROADWAY, N. Y.

MISSOURI—Continued

City or town	Institution	Make of machine	Capacity of auditorium
Queen City	Queen City High School	Standard	250
St. Joseph	Hall School	Motiograph, 1916	200
Do	Robidoux Junior High School	....do	800
St. Louis	Academy of the Visitation	Powers 6 Cameragraph	350
Do	Central High School	Simplex	1,100
Do	The Principia	Cosmograph	400
Do	Academy of the Sacred Heart	Thompson	1,200
Do	Grover Cleveland High School	Simplex	2,040
Do	Loretto Academy	Educational Motion Picture Machine.	180
Do	McKinley High School	Motiograph	1,000
Sedalia	George R. Smith College	Educational Motion Picture Machine.	400
Skidmore	Skidmore School	Powers 6A	400
Webster Groves	Lockwood School	Educator	100
Do	Loretto College	Educational Motion Picture Company.	400
West Plains	West Plains Public Schools	(No name given)	300

MONTANA

Belgrade	Belgrade Public and High School	Balopticon	100
Boulder	Jefferson County Free High School	American Projector	125
Bozeman	Longfellow School	(No name given)	100
Missoula	State University of Montana	Victor Animatograph	200

NEBRASKA

Bassett	Rock County High School	Victor Animatograph No. 2	300
Carlton	Carlton High School District 26	(No name given)	550
Franklin	Franklin High School	Powers 6A	250
Hastings	Hastings High School	Powers 6A Cameragraph	660
Kearney	Nebraska State Normal School	Powers 6A	1,223
Lincoln	Prescott School	Motiograph	150
Miller	Miller Public Schools	Edison	250
Omaha	Creighton University	Powers 6B	900
Seward	Seward City Schools	Simplex	350
Valparasio	Valparaiso High School	Motiograph	(*)
Wayne	State Normal School	Powers No. 2	800

NEVADA

Elko	Elko County High School	Powers Camerograph	500
Reno	University of Nevada	Motiograph	35
Winnemucca	Winnemucca High School	Motiograph Model No. 1A	750

NEW HAMPSHIRE

Claremont	Stevens High School	Pathéscope	450
Concord	St. Paul's School	Powers No. 6	450
Durham	New Hampshire College	Powers	700
Keene	Stare Normal School	Powers 6A	300
Meridan	Kimball Union Academy	Edison	350
New Hampton	New Hampton Literary Institute	(No name given)	400
Plymouth	Plymouth Normal School	Simplex	300

NEW JERSEY

Audubon	Audubon School No. 1	Atlas No. 3	250
Bayonne	Public School No. 9	Simplex	900
Do	Philip G. Vroom No. 2 School	(No name given)	800
Do	Public School No. 9	Simplex	800
Borough Demarest	Demarest Public School	Pathéscope	300
Convent Station	College of St. Elizabeth	Powers	500
Edgewater	School No. 1	Edison Kinetoscope	424
Elizabeth	Winfield Scott Public School	Powers 6A	524
Do	Battin High School	Powers	500
Freehold	New Jersey Military Academy	Pathéscope	300
Grantwood	Cliffside Park High School	Powers Cameragraph	525
Hackettstown	Centenary Collegiate Institute	Edison	630

He Came Out of the Army
and Made

"THE FLAPPER"

Now

MYRON SLEZNICK

Announces

Alan Crosland Productions

City or town	Institution	Make of machine	Capacity of auditorium
Hackensack	School No. 3, State Street	Simplex	1,912
Harrison	Washington No. 1, Hamilton No. 2, Lincoln No. 3.	New Premier Pathéscope	450
Hawthorne	Hawthorne Schools	Graphoscope Junior	350
Hightown	Peddie Institute	Premier Pathéscope	300
Irvington	Grove Street School	(No name given)	400
Jersey City	St. Peter's High School	Powers	1,000
Leonardo	Middletown Township High School	Edison	500
Mount Holly	Mount Holly Public Schools	Pathéscope	500
New Brunswick	Rutgers College	Powers Cameragraph	180
Orange	Orange High School and Central Vocatioanl School.	Edison	950
Paterson	City Normal School	(No name given)	750
Do	Hawthorne Teachers' Association	Graphoscope Junior	150
Princeton	Princeton University	Simplex	1,000
Shiloh	Hopewell Township High School	Powers	400
Trenton	Junior High School No. 1	....do	1,200
Wenonah	Wenonah Military Academy	Pathéscope	300
West New York	West New York Schools	Powers 6A	2,500
Do	Public School No. 1	(No name given)	1,500
Wildwood	Wildwood Public Schools	Powers 6A	800
Woodstown	Woodstown Public School	do	800

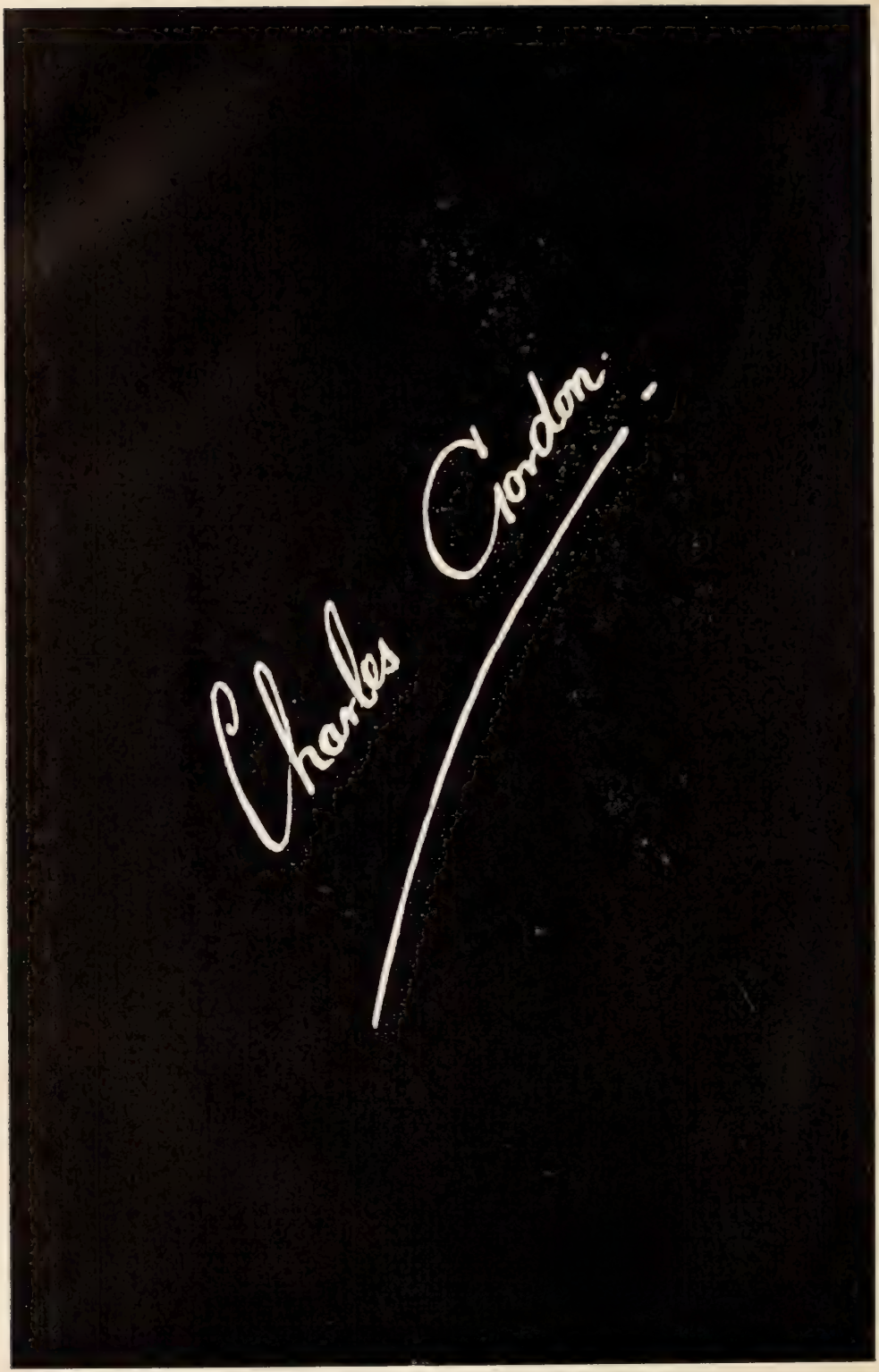
NEW MEXICO

Clayton	Clayton High School	Motiograph	400
Roswell	New Mexico Military Institute	Powers 6A and Victor Animatograph II.	400
Santa Fe	Santa Fe City Schools	Pathéscope	(*)

NEW YORK

Aurora	Wells College	Powers No. 5	300
Brooklyn	Manual Training High School	Acme Projector	60
Do	Bay Ridge High School	Powers 6A	995
Do	Brooklyn Training School for Teachers	Simplex	1,400
Do	Bushwick High School	....do	1,200
Do	Boy's High School	....do	1,200
Do	St. John's College	....do	700
Buffalo	Hutchinson-Central High School	....do	1,700
Do	Conisius College and Corisius High School.	Simples and Pathéscope	600
Do	South Park High School	(No name given)	1,000
Do	Institute Sisters of St. Joseph	Pathéscope	515
Do	St. Patrick's School	Edison	500
Do	Buffalo Technical High School	Simplex	1,400
Do	Holy Angles' School	Powers No. 5	800
Do	Nichols School	Standard	150
Do	Buffalo State Normal School	Victor	800
Do	Lafayette High School	Simplex	1,200
Do	Maston Park High School	....do	1,200
Canisteo	Canisteo Public School No. 1	Atlas No. 3	600
Clinton	Hamilton College	Simplex	300
Cornwall-on-Hudson	New York Military Academy	....do	400
Do	The Stone School	Powers 6B	125
Depen	Depen Union Schools	Pathéscope	1,000
Dexter	Dexter High School	Climax	372
Dobbs Ferry	Misses Masters School	Pathéscope	250
Dunkirk	Junior High School	....do	500
Elmira	Vocational School	Premier Pathéscope	150
Do	School No. 5	(No name given)	500
Fort Ann	Fort Ann High School	do	200
Hasting-on-Hudson	Hasting-on-Hudson Public School	Powers	400
Ithaca	Ithaca Public Schools	Simplex	1,100
Lackawana	Lackawana Public Schools	Pathe	600
Lake Placid Club	Lake Placid School	Edison	200
Larchmont	Larchmont Public School	Pathéscope	300
Lockport	St. Joseph's Academy and Industrial Female Institute.	Powers	500
Lynbrook	Lynbrook High School	Pathéscope	350
Manlius	St. John's School	Simplex	500
Mechanicsville	Mechanicsville High School	Powers Cameragraph	700
Mamaroneck	Oaksmere Merrill School	American Projector	125
Middletown	Middletown High School	New Premier	264
Monticello	Monticello School, District 1	Edison Kinetoscope	300
Morris	Morris High School	(No name given)	160
Morrisville	New York State School of Agriculture	Powers No. 6	350
Myers	International Salt Co	Pathe	200
Nelliston	First and Second Supervisory District	Pathéscope	650
Newcomb	Newcomb Union School	(No name given)	200

* Not given.


Charles Gordon

City or town	Institution	Make of machine	Capacity of auditorium
New York	Washington Irving High School	Powers No. 6A	1,500
Do	Lehman-Leete School	Pathéscope	175
Do	De La Salle Institute	Pathe	500
Do	Riverdale Country School	Optigraph	150
Do	Evander Childs High School	Powers Cameragraph	941
Do	Hamilton Institute for Girls	Powers No. 6	100
Do	Ethical Culture High School	Pathéscope	200
Do	Stuyvesant High School	Simplex	1,500
Do	Ursuline Academy	Edison Kinetoscope	125
Do	Clason Military Academy	Simplex	400
Phoenicia	Woodland School	Edison Cinematograph	40
Pleasantville	Pleasantville High School	Simplex	450
Do	Pleasantville High School (girls)	Powers	300
Rensselaer	St. John's Academy	American projector	800
Richmondville	Richmondville High School	Simplex	400
Rockville Center	Rockville Center Public Schools	Powers 6A	400
Roe	Roe High School District No. 3	Baird Machine	500
Sea Cliff	Sea Cliff High School	Powers	500
Saratoga Springs	Saratoga Springs High School	Powers 6A	400
Schenectady	Schenectady High School	Simplex	684
Do	Union College	Edison	275
Sloan	Sloan Union Schools	Powers Cameragraph	400
Syracuse	St. Peter's Italian Church	Powers	400
Tarrytown-on-Hudson	Marymount School	....do	150
Troy	Troy Boy's Club (Inc)	Baird	800

NORTH CAROLINA

Asheville	Asheville School	Victor Animatograph	250
Belmont	St. Benedict's Catholic Collegiate School	Powers 6A	300
Castalia	Castalia High School	Monarch	615
Chapel Hill	University of North Carolina	Powers 6	650
Gaston	Lincoln Academy	Edison	350
Raeford	Raeford Public School and Hoke City	Powers	500
Red Springs	Flora Macdonald College	Graphoscope	800
Roanoke Rapids	Roanoke Rapids Graded Schools	Powers	650
Tarboro	Tarboro Public School	Graphoscope	600
Tryon	Tryon Graded School	Powers Cameragraph	200
Vass	Sandhill Farm Life School	(No name given)	200
West Raleigh	North Carolina State College of Agriculture and Engineering.	Powers Standard 6A	350

NORTH DAKOTA

Crosby	Crosby City Schools	Simplex	250
Jamestown	St. John's Academy	Powers 6A	500
Devil's Lake	Devil's Lake High School	....do	500
Douglas	Carpron No. 95 School	Powers	136
Fargo	North Dakota Agricultural College	De Vry and Powers	500
Minnewaukan	Minnewaukan District High School	Powers	250
Newville	Trolley Special School District No. 25	Motiograph	400
Sentinel Butte	Sentinel Butte School	Simplex	300
Starkweather	Starkweather Public School	Powers No. 6	200
Upham	Upham Public Schools	Powers 6A	300
Valley City	State Normal School	Nicholas Powers Cameragraph	1,200
Van Hook	Van Hook Consolidated School	Edison Exhibition	200

OHIO

Akron	Municipal University of Akron	Royal	500
Barberton	Barberton High School	Powers 6B	933
Bellefontaine	Bellefontaine High School and Elementary	Simplex	900
Bellevue	Bellevue High School	School Projector	400
Bowersville	Jefferson Centralized School	Motiograph	400
Brewster	Young Men's Christian Association	Simplex	225
Cincinnati	Oakley School	New Premier Pathéscope	1,000
Do	Academy of Notre Dame	Pathéscope	500
Do	St. Xavier High School	Powers	800
Cleveland	Central High School	Motiograph	1,300
Do	Case School of Applied Science	Powers No. 6	500
Do	East Technical High School	(No name given)	1,400
Do	High School of Commerce	Simplex	500
Do	Holy Name School	De Vry Projecting	350
Do	University School	Pathéscope	400
Do	West Technical High School	Powers	1,000
Do	South High School	....do	650
Cleveland Heights	Cleveland Heights High School	Powers 6A	610
Columbus	Capital University	(No name given)	800

Jesse D. Hampton Productions

Blanche Sweet

H. B. Warner

William Desmond

Eastern Office

1013 Longacre Building, New York

Howard E. Morton *Manager*

City or town	Institution	Make of machine	Capacity of auditorium
Dayton	Strovers High School	Simplex	825
Do	Parker First Year High School	Pathéscope	100
Do	Steele High School	Simplex	900
Delphos	St. John's School	Edison	800
Fostoria	Fostoria Schools	Simplex	1,000
Granville	Denison University	(No name given)	700
Greenfield	McClain High School	Powers	763
Hamilton	Hamilton High School	Powers 6B	1,300
Huntsville	McArthur Huntsville School	Simplex	400
Lakewood	Lakewood High School	Powers 6A	1,000
LeRoy	LeRoy School	Simplex	500
Do	LeRoy Village School	....do	500
Lima	St. Rose School	(No name given)	700
Do	Garfeld School	Balopticon	500
Lewiston	Washington Township School	Simplex 1919 Model	500
Lorain	Lincoln School	Pathéscope	800
Do	Lorain High School	Powers 6B	1,100
Milford	Milford Public School	Edison	170
St. Paris	Johnson St. Paris Public School	(No name given)	340
Swanton	Fulton Township School	Pathéscope	200

OKLAHOMA

Adair	Adair Public School	(No name given)	250
Amber	Amber Consolidated School	Victor Animatograph	400
Ardmore	Ardmore High School	Motiograph	900
Blair	Blair Public School	Simplex	250
Edmond	Central State Normal School	Powers	600
El Reno	Webster School	(No name given)	200
Enid	Enid High School	Pathéscope	1,000
Glenpool	Glenpool Public School	Edison Kinetoscope	700
Helena	Helena School	Powers Motiograph	500
Jet	Jet Public Schools	Powers 6A	1,000
Lawton	Lawton High School and Grade Schools	Pathéscope	1,056
Macomb	Macomb Public Schools	Edison Kinetoscope	200
Milburn	Milburn High School	Pathéscope	450
Muldrow	Muldrow High School	Powers 6A	250
Ponca City	Ponca City High School	Edison	350
Ravia	Ravia Public and High School	Pathéscope	350
Tulsa	Tulsa High School	Powers No. 6	1,200

OREGON

Ashland	Junior High School	Bausch & Lomb	300
Astoria	Central School	Motiograph Model D	500
Estacada	Estacada Public Schools	Victor Animatograph	300
Eugene	Extension Division	(Several makes)	2,000
Do	University of Oregon	Cameragraph Model No. 16	1,200
Gaston	Gaston High and Public School	Edison	500
Hillsboro	Hillsboro Public Schools	(No name given)	130
Hood River	Hood River Public Schools	Motiograph	600
Island City	Island City Schools	Enterprise	150
Klamath	Klamath County High School	Animatograph	225
Monmouth	Oregon Normal School	Motiograph	1,000
North Powder	North Powder High School	Powers 6A	240
Pendleton	Pendleton High School	American Standard	600
Portland	Reed College	(No name given)	1,000
Do	Immaculate Heart School	Victor Animatograph Model No. 2.	100
The Dalles	Public High School	American Standard Motion-Picture Machine.	600
Wasco	Wasco Public Schools	Motiograph	300

PENNSYLVANIA

Allentown	Junior High Schools	Powers	1,400
Do	Muhlenbert College	Graphoscope	150
Do	Allentown High School	Powers Cameragraph	1,454
Ambridge	Ambridge Borough Schools	Pathé	190
Annville	Lebanon Valley College	Graphoscope	425
Barnesboro	Barnesboro Public Schools	Acme	450
Beatty	St. Vincent College	American Motion Picture No. 27	1,500
Beaver Falls	Beaver Falls High School	Pathé Frères	240
Bellevue	bellevue High School	Pathéscope	800
Bentleyville	Bentleyville Public and High School	....do	1,000
Bloomsburg	Bloomsburg High School	do	800
Do	Bloomsburg State Normal	do	1,000

WILLIAM C. DOWLAN

Directed

The Following Releases

The Chorus Girl's Romance.....Viola Dana
Dangerous to Men.....Viola Dana
Locked Lips .....Tsuri Aoki
The Peddler of Lies.....Frank Mayo and Ora Carew
Under Suspicion .....Ora Carew and Forrest Stanley
Loot.....Ora Carew and Darrel Foss
Cowardice Court.....Peggy Hyland
Restless Souls.....Alma Reubens
Irish Eyes.....Pauline Stark
The Outsider.....Emmy Whelen
And the Law Says.....Richard Bennett
Youth's Endearing Charm.....Mary Miles Minter

Address:
1642 SHUMWAY AVE.,
HOLLYWOOD, CAL.

Hollywood 3467

City or town	Institution	Make of machine	Capacity of auditorium
Bolivar	Bolivar Public Schools		
Braddock	Braddock High School	Powers Cameragraph	400
Brookville	Brookville Public School	Pathé	50
Brownsville	Brownsville High School	....do	342
Bryn Athyn	Academy of the New Church	Victor Animatograph	500
California	Southwestern State Normal	Pathéscope	700
Canton	Canton Borough Schools	Premier Pathéscope	500
Carlisle	Carlisle High School	Powers	400
Do	Dickinson College	Simplex	150
Carnegie	Carnegie Public Schools	Pathéscope	857
Chester	Franklin School	Pathé	350
Conemaugh	East Conemaugh Public Schools	Pathéscope	200
Connellsville	Connellsville High School	Simplex	903
Crafton	Crafton Boro Public and High School	Powers	600
Do	Crafton High School	Powers 63	559
Doylestown	Doylestown Public School	Pathéscope	600
Duquesne	Duquesne Public School	Powers 6A	825
Easton	St. Bernard's Parochial School	Pathéscope	300
Emsworth	Emsworth Public School	Powers	500
Erie	Erie Normal School	(Several kinds)	500
Erie	St. John Kauty College	Pathéscope	150
Frackville	Frackville Public Schools	Cosmograph	350
Fredonia	Fredonia Vocational School	Pathéscope	300
Grove City	Grove City Public Schools	....do	500
Harrisburg	Harrisburg Technical High	....do	1,004
Do	Central High School	....do	1,500
Harrison Valley	Harrison High School	Edison	300
Hokendauqua	School District Township of Whitehall	Safety Cinéma	100
Jerome	Young Mens Christian Association	Powers 6B	225
Lansdale	Lansdale Public Schools	Pathéscope	800
Lansford	Lansford High School	Motiograph 1-1911	900
Library	Bethel Vocational School	Motiograph	500
Litits	Linden Hall Seminary	....do	500
Loretto	St. Francis College	Powers 6	600
McKeesport	Centennial School	Thompson & McIntosh	700
Manayunk	St. John the Baptist	Simplex	600
Mansfield	Mansfield S. and N. School	Powers 6B and Pathéscope	1,000
Marion	Maser Misericordiae Academy	Nicholas Powers Co	700
Millersville	Millersville State Normal School	(No name given, slides)	1,000
Munhall	Munhall Public Schools	Powers A	1,100
Nazareth	Nazareth Hall Military Academy	Pathéscope	200
Newmanstown	Millcreek High and District School	Cameragraph 6A	500
North East	St. Mary's College	Powers Cameragraph 6A	275
Oil City	St. Joseph School	Pathé	600
Philadelphia	Catholic Girls' High School	(No name given)	800
Do	Germantown Young Mens Christian Association.	Powers	800
Do	Girard College	Simplex Precision	2,400
Do	St. Joseph's College	Powers 6	1,200
Do	South Philadelphia High School for Girls	Simplex	1,600
Do	Temple University	Powers	1,000
Pittsburgh	St. Paul's Cathedral School	Powers 6 Cameragraph	500
Plainfield	Plainfield Independent School	Victor Animatograph	150
Renova	Renova High School	Powers 6 Cameragraph	532
Reynosdriville	Reynosdriville Public School	Pathéscope	650
Ridgway	Young Men's Christian Association	....do	225
Selingsgrove	Susquehanna University	(No name given)	500
Sewickley	Sewickley Public Schools	Powers 6 Cameragraph	400
Sharon	Sharon High School	Pathéscope	250
Sharpsville	Sharpsville Public Schools	....do	125
Shillington	Shillington Public Schools	Balopticon	250
Shippenburg	Cumberland Valley Normal School	Powers 6B	600
Swarthmore	Swarthmore Preparatory School	Pathéscope	150
Titusville	St. Joseph's Academy	Powers 6	325
Troy	Troy High School	Powers	400
Verona	Verona Public and High School	Pathéscope	666
Villanova	Villanova College	Motiograph 1	500
Wayne	Radnor High School	Atlas Motion Picture Projector	300
Wilkesbarre	Wilkesbarre High School	Victor Mooring Machine	2,000
Wilmarding	Wilmarding Public School	Powers	650
Worcester	Worcester High School	Pathé	350
York	York High School	Pathéscope	1,000

RHODE ISLAND

East Providence	A. P. Hoyt Grammar School	Pathéscope	600
Kingston	Rhode Island State College	Powers	250
Middletown	St. George's School	(No name given)	300
Newport	Coddington School	Edison	400

JAMES YOUNG

Directed the Following Releases

Pictures That Live in Your Memory

"OLIVER TWIST"—ALL STAR CAST

Tully Marshall, Marie Doro, Hobart Bosworth

"My Official Wife"

"Hearts In Exile"

"On Trial"—Initial First National Release

Sessue Hayakawa in {"The White Man's Law" / "The Temple of Dusk"}

"Sweet Kitty Bellairs"
Mae Murray's greatest favorite

Blanche Sweet in an incomparable comedy creation
"Thousand Dollar Husband"

"Missing"

Nine Pictures Starring Earle Williams

Katherine MacDonald in "Curtain"

NORMA TALMADGE IN "A DAUGHTER OF TWO WORLDS"

SOUTH CAROLINA

City or town	Institution	Make of machine	Capacity of auditorium
Allendale	Allendale High School	Powers 6A	300
Branchville	Branchville High School	Simplex	800
Clemson College	Clemson Agricultural College	Powers 6A	900
Columbia	University of South Carolina	Acme Portable	600
Fort Mill	Fort Mill Graded School	Motiograph 1A	500
Hartsville	Cake College	Powers	600
Pacolet	Pacolet Mills Young Men's Christian Association.	Powers 6B	1,000
Rock Hill	Winthrop Normal and Industrial College	Edison	1,000
Orangeburg	Claflin University	Kineto	800
Seneca	Seneca Institute	Powers	400

SOUTH DAKOTA

Aberdeen	Northern Normal and Industrial School	(No name given)	850
Brookings	Brookings Public Schools	....do	500
Dell Rapids	Public School	Nicholas Powers	600
Do	City Public Schools	Powers	700
Florence	Florence Public School	Powers 6A	250
Mobridge	Mobridge Public School	Bausch & Lomb Optical	100
Phillip	Phillip School	Bausch & Lomb Model C	150
Spearfish	Spearfish State Normal School	Edison	600

TENNESSEE

Bell Buckle	Webb School	Powers 6B	400
Bristol	City Schools	Powers	750
Do	King College	Acme Portable	300
Caplerville	Caplerville High School	Victor Animatograph	300
Chattanooga	South Saint Elmo	Cosmograph	400
Jackson	Union University	Acme	400
Johnson City	East Tennessee State Normal School	Acme Portable	800
Lebanon	Castle Heights Military Academy	Kinetoscope	460
Madisonville	Monroe County Central High School	Cosmograph	400
Maryville	Maryville College	Acme Portable	864
Millington	Millington Central High School	Powers No. 6	600
Morristown	Morristown Normal and Industrial College	Edison	800
Murfreesboro	Middle Tennessee Normal School	Acme Portable	1,000
Nashville	Fisk University	Edison Kinetoscope	1,500
Do	Agricultural and Industrial State Normal School.	Animatograph	600
Do	Peabody College Demonstration School	Safety Cinema	900
Pulaski	Martin College	Cosmograph	600
Sewanee	University of the South	Powers 6B	400

TEXAS

Alpine	Alpine Public School	Victor Animatograph	590
Arlington	Grubbs Vocational College	Powers Zenith	400
Austin	Austin High School	Standard No. 4	800
Canyon	West Texas State Normal College	Powers Cameragraph	1,056
Bronwood	Howard Payne College	Motiograph No. 1	400
Carthage	Carthage Public School	Simplex	500
Corpus Christi	Corpus Christi Public Schools	New Zenith	625
Corsicana	State Orphan's Home School	Powers No. 6	500
Do	I. O. O. F. Home School	Motiograph Model No. 1	1,000
Dallas	Buckner Orphans Home	Powers B3	800
Do	Terrill School	Zenith	200
Denton	College of Industrial Arts	Motiograph	1,200
El Paso	Beall School	Edison Kinetoscope	135
Rockwall	Rockwall Public Schools	Powers 6B	350
Fort Worth	Masonic Home	Edison	600
Grand Saline	Grand Saline Public School	Bausch & Lomb	500
Houston	Sherman School	(No name given)	250
Paris	Gibbons High School	Powers No. 6	500
Port Arthur	Franklin School	Powers	800
Prairie	Prairie View State Normal School	Motiograph	1,000
Roscoe	Roscoe School	(No name given)	300
San Antonio	St. Louis College	Powers	400
Teague	Teague High School	Keystone	250
Victoria	Victoria Public School	Powers 6A	700
Yorktown	Yorktown Schools	Zenith	450

ANN MAY

RECENT RELEASES

"PARIS GREEN" and "PEACEFUL VALLEY"

With Charles Ray

Re-engaged by Lasky to appear in an important part in Cecil B. De Mille's latest production

(Title to be Announced)

UTAH

City or town	Institution	Make of machine	Capacity of auditorium
Bingham	Bingham Central Schools	(No name given)	200
Castle Dale	Emery State Academy	....do	300
Minersville	Minersville Public and High School	Powers 5A	150
Salt Lake City	University of Utah	Portoscope and De Vry	750
Do	Granite School District	Powers Cameragraph	800

VERMONT

Brandon	Brandon High School	Simplex	350
Northfield	Norwich University	Simplex, 1917 Model	400
South Royalton	High School	Powers 6A	250

VIRGINIA

Alexandria	Episcopal High School	Graphsoscope	200
Ashland	Randolph-Macon College	Edison	400
Blacksburg	Virginia Polytechnic Institute	Simplex	600
Bristol	Washington School	Reflectoscope	1,200
East Radford	Radford State Normal School	Simplex Projector	1,200
Fort Defiance	Augusta Military Academy	Powers Cameragraph No. 6A	600
Fort Monroe	Coast Artillery School	Simplex	500
Hampton	Hampton Institute	Powers 6A	2,200
Harrisonburg	State Normal School	Simplex	400
Konnarock	Konnarock High and Grammar School	Simplex No. 2579	350
Norfolk	Robert E. Lee School	Pathéscope	100
Petersburg	Petersburg High School	Powers 6A	1,078
Richmond	Rinford Junior High School	Simplex	1,000
Do	St. Patrick's Boys' School	Premier Pathéscope	450
Do	John Marshall High School	Simplex	1,400
Do	John Marshall Night High School	....do	1,200
Tangier	Tangier School	Crone	No room
Victoria	Victoria High School	Edison	250
Williamsburg	College of William and Mary	Graphoscope Junior	250

WASHINGTON

Bellingham	State Normal School	Powers 6B	900
Do	Franklin	Pathéscope	100
Bothell	Bothell Public School	Cameragraph	550
Creston	Creston High School	Powers A	200
Dryal	Dryal High School	Monarch	150
Lacey	St. Martins College	Motiograph	300
Pullman	State College of Washington	Powers 6B	1,200
Richland	Richland Schools, District No. 6	Edison Kinetoscope	350
Ruston	(No name given)	Powers No. 5	125
Seattle	Green Lake School	Powers 6A	250
Tacoma	Lyon School	Pathéscope	160
Do	Academy of the Visitation	....do	500
Vera	Vera High School	Edison Kinetoscope	250
Walla Walla	Baker School	Pathéscope	50
Wapato	Wapato High School	De Vry	280
Yehn	Yehn Schools, District No. 301	Victor Animatograph	200

WEST VIRGINIA

Bluefield	Bluefield Colored Institute	Pathéscope	500
Bramwell	Bramwell Public Schools	....do	486
Buckhannon	West Virginia Wesleyan College	....do	1,000
Chester	Independent School District	....do	200
Elkins	Elkins High School	....do	613
Elk Garden	Elk District High School and Rural School	....do	275
Fairmont	B. L. Butcher School	Powers A	800
Do	Fairmont High School	....do	600
Gaf Mills	Gaf Mills High School	Pathéscope	350
Gary	Gary Consolidated School	K. O. K. Pathéscope	500
Grafton	Grafton High School	Pathéscope	650
Do	West Grafton School	De Vry	600
Harpers Ferry	Harpers Ferry District High School	Balopticon	350
Hundred	Church District Schools	K. O. K.	500
Huntington	Huntington High School	Powers 6B	1,200
Littleton	Clay District High School	Pathéscope	300
Mannington	Mannington	Premier Pathéscope	600
Marlinton	Edray District High School	Pathéscope	350
New Cumberland	New Cumberland School	....do	150
Richwood	Richwood Schools	(No name given)	1,100
Shepherdstown	Shepherd College State Normal School	Powers 6A	250
Webster Springs	Webster Springs Public Schools	Pathéscope	300
Weston	Weston Schools	....do	800
Williamsburg	Williamsburg School	Edison Style B	150

PHILIP ROSEN

Director

Recent Releases

"THE ROAD TO DIVORCE"
with Mary MacLaren

"ARE ALL MEN ALIKE?"
with May Allison

"WHITE ASHES"
All Star Cast

In Production

"THE OFF SHORE PIRATE"
with May Allison

ADDRESS: METRO PACIFIC COAST STUDIOS

WISCONSIN

City or town	Institution	Make of machine	Capacity of auditorium
Almond	Almond High School	Victor Animatograph	100
Antigo	City Schools	Motiograph	500
Ashland	Ashland High School	....do	650
Do	Northland College	Powers No. 5	200
Barron	Barron High School	Edison Kinetoscope	250
Beaver Dam	(No name given)	Cameragraph 6A	450
Belleville	Belleville High School	(No name given)	150
Belmont	Belmont High School	Edison Kinetoscope	165
Belvoir	Belvoir High School	Powers 6A	500
Berlin	Green Lake County Training School	Portoscope	100
Black Earth	Black Earth Public School	Motiograph	125
Blanchardville	Blanchardville High School	Badger	150
Bloomington	Bloomington High School	(No name given)	460
Brillion	Brillion High School	Edison Head	150
Brooklyn	Brooklyn High School	Edison	125
Cheyenne	Academy of the Holy Child Jesus	Powers No. 6	250
Colfax	District No. 3	Motiograph	480
Columbus	Columbia County Normal	American Projectoscope	150
Delafield	St. John's Military Academy	Motiograph	1,000
Eau Claire	County Training School for Teachers	Safety Projector	250
East Troy	East Troy	Efficiency	150
Fairchild	Fairchild Public Schools	Badger	200
Florence	Florence High School	....do	100
Fort Atkinson	Fort Atkinson Schools	Edison Kinetoscope	400
Frederic	Frederic High School	Motiograph	200
Gillette	Gillette Public Schools	Powers	200
Galesville	Public Schools	Badger	250
Grafton	Grafton High School	Motiograph	150
Hancock	Hancock High School	Edison	200
Horicon	Horicon Public Schools	....do	250
La Crosse	La Crosse State Normal School	Powers 6A	1,000
Lancaster	Lancaster Public Schools	Edison	300
Laona	Laona High School	Edison Standard	400
Manitowoc	Vocational School	Improved Motiograph	150
Mattoon	Mattoon State Graded and High School	Edison	500
Menomonie	Dunn County Training School	Powers Cameragraph	200
Merrill	Merrill High School	Motiograph	400
Milwaukee	N. Division High School	Simplex	400
Do	Riverside High School	Powers 6A	1,616
Do	Milwaukee State Normal School	Motiograph	1,000
Do	St. Mary's Academy	Victor Animatograph	100
Minocqua	Minocqua High School	Edison	125
Mishicot	Mishicot High School	Motiograph Model 1908	100
Montello	Montello High School	Edison Model D	150
Mosinee	Mosinee Public Schools	(No name given)	120
Mount Calvary	St. Lawrence College	Peerless	500
Onalaska	Onalaska High School	Badger	200
Osceola	Osceola High School	Edison	500
Oshkosh	Longfellow School	Vinascope	300
Osseo	Osseo High School	Badger	600
Plainfield	High School	Edison Model D	200
Platteville	State Normal School	Simplex	600
Prairie du Chien	St. Mary's College	Motiograph No. 1	200
Princeton	Princeton High School	Animatograph	150
Racine	Racine High School	Peerless	75
Randolph	Randolph Public Schools	Motiograph	150
Roberts	Union High School	....do	200
Ripon	Ripon Public Schools	Powers	300
Shawano	Shawano High School	Powers No. 6A	350
Stratford	Stratford High School	Badger	225
St. Francis	Catholic Normal School	Victor Animatograph	120
Sliocton	Union Free High School	Motiograph	250
Sloughton	Sloughton Public Schools	Edison	500
Spring Valley	Spring Valley High School	(None given)	500
Superior	Superior State Normal School	Simplex	850
Thorp	Thorp Schools	Badger	250
Tennimone	Tennimone High School	Powers	300
Village of St. Croix Falls	Public School	(No name given)	400
Waterford	Waterford High School	Keystone	100
Waterboro	Waterboro Public Schools	Badger	350
Wauwatosa	Wauwatosa High School	Simplex	400
Wausau	Wausau High School	Motiograph	600
Do	Vocational School	American Projectoscope	60
West Allis	McKinley	Vitroscope	300
Do	High School	Veriscope	400
West Bend	West Bend Public Schools	Edison Model D	325
West Depre	St. Norbert's College	Powers 6A	600
Weyauwega	Weyauwega High School	Edison Kinetoscope	250
Whitewater	State Normal School	Motiograph	450
Williams Bay	Public School	....do	350
Withee	Withee School	(No name given)	250

WYOMING

Douglas	Douglas Public School	Powers 5A	400

ESTEE STUDIO AND LAB., Inc.

E. SPITZ
President

Studio at
209-219 East 124th Street
Telephone Harlem 7196

Studio at
361-363 West 125th Street
Telephone Morningside 4985

Leading Distributors Exchange Addresses

FAMOUS PLAYERS-LASKY CORP.

Boston—H. J. Krause, 8 Shawmut St.
Portland—Wm. O'Brien, 85 Market St.
New Haven—Frank J. Scully, 132 Meadow St.
Harry Asher, District Manager.
New York City—H. H. Buxbaum, 729 7th Ave.
Buffalo—Allan S. Moritz, 145 Franklin St.
Albany—Jos. H. Seidelman, 33 Orange St.
Philadelphia—J. D. Clark, 1219 Vine St.
Washington—Lester Rosenthal, 421 10th St., N.W.
W. E. Smith, District Manager.
Pittsburgh—E. M. Stuve, 1018 Forbes St.
Cincinnati—Fred Strief, Pioneer and Broadway.
Cleveland—Herbert E. Elder, 811 Prospect Ave.
Detroit—C. W. Perry, 63 Elizabeth St.
H. P. Wolfberg, Spec. Rep.
Chicago—R. E. Bradford, 845 So. Wabash Ave.
Minneapolis—J. W. Hicks, Jr., 608 1st Ave., N.
Fred Cresswell, Spec. Rep.
Kansas City—Joseph H. Gilday, 2024 Broadway.
St. Louis—G. E. Akers, 3929 Olive St.
Des Moines—R. C. Li Beau, 415 W. 8th St.
Omaha—Paul J. Swift, 208 S. 13th St.
M. H. Lewis, Spec. Rep.
Atlanta—J. E. Simpson, Jr., 51 Luckie St.
New Orleans—H. F. Wilkes, 814 Perdido St.
Dallas—J. P. Corbin, 1902 Commerce St.
Oklahoma City—Leslie Wilkes, 128 W. 3rd St.
Charlotte—David Prince, 28 W. 4th St.
W. J. Pratt, Epec. Rep., New Orleans and Charlotte.
L. L. Dent, Spec. Rep., Dallas and Oklahoma City.
Salt Lake City—F. B. McCracken, 133 E. 2d So. St.
Denver—M. H. Cohn, 1747 Welton St.
Louis Marcus, Dist. Mgr.
San Francisco—H. G. Rosebaum, 821 Market St.
Los Angeles—H. B. Gallance, 112 W. 9th St.
Seattle—G. P. Endert, 2017 3rd Ave.
Portland—14 N. 9th St.
Atlanta, New Orleans, Dallas, Oklahoma City and Charlotte exchanges under name of Southern Enterprises, Inc. (S. A. Lynch).

All Canadian Offices are Famous-Lasky Film Service, Ltd.

Toronto—206 Victoria St., G. Knox Haddow.
Montreal—6 McGill College Ave., E. English.
St. John—8 Mill St., White Bldg., E. Rosecan.
Winnipeg—221 McDermott Ave., Aikins Bldg., R. H. Ramsey.
Calgary—310 8th Ave., Princess Theater Bldg., M. A. Milligen.
Vancouver—61 Central Bldg., 553 Granville St., Wm. Hanscher.
Home Office—Toronto, 308 Victoria St., Geo. W. Weeks, Mgr.; W. A. Bach, Asst.

ASSO. FIRST NAT. PICT., INC.

Denver—J. H. Ashby, 1732 Welton St.
St. Louis—S. J. Baker, 617 North Grand Ave.
St. John, Can.—M. Bernstein, Regal Films, Ltd., 167 Prince William St.
Atlanta—C. R. Beacham, 146 Marietta St
Los Angeles—D. Bershon, 634 H. W. Hellman Bldg.
Oklahoma City—J. A. Brainard, 127 So. Hudson St.
New Orleans—C. J. Briant, 1401 Tulane Ave.
Ottawa, Can.—Henry Brouse, Imperial Theater Bldg.
Indianapolis—Floyd Brown, 24 W. Washington St.
Minneapolis—J. F. Cubberley, 409 Loeb Arcade Bldg.
Washington, D. C.—Boyd Cunningham, 916 G St., N. W.
Vancouver, B. C.—W. P. Dewees, 1318 Standard Bank Bldg.
San Francisco—S. Y. Edwards, 146 Golden Gate Ave.
New Jersey—A. M. Fabian, 729 7th Ave., New York.
Montreal, Can.—A. J. Ferte, Regal Films, Ltd., 31 McGill College Ave.
Seattle—F. V. Fisher, 2023 Third Ave.
Milwaukee—H. J. Fitzgerald, 402 Toy Bldg.
Louisville—Lee L. Goldberg, National Theater Bldg.
Cincinnati—R. H. Haines, Broadway Film Bldg.
Salt Lake City—L. L. Hall, 60 Exchange Place.
Philadelphia—W. J. Heenan, 1339 Vine St.
New Haven—M. H. Kelcher, 126 Meadow St.
Omaha—C. E. Solah, 314 So. 13th St.
New York City—Joseph Klein, 729 7th Ave.
Cleveland—W. E. Lusk, 3648 Euclid Ave.
Kansas City—E. C. Rhoden, 317 Floyd Bldg.
Toronto, Can.—W. J. Reid, Regal Films, Ltd., 21 Adelaide St.
Boston—Thomas B. Spry, 7-9 Isabella St.
Detroit—Harry Scott, 63 East Elizabeth St.
Chicago—R. C. Seery, 110 So. State St.
Richmond—Carl Senning, 901 E. Broad St.
Pittsburgh—Joseph Skirboll, 414 Ferry St.
Buffalo—S. W. Smith, 215 Franklin St.
Des Moines—S. S. Schwarz, 326 Iowa Bldg.

METRO PICT. CORP.

Atlanta—C. E. Kessnich, 146 Marietta St.
Buffalo—H. W. Kahn, 259-261 Franklin St.
Boston—E. A. Golden, 60 Church St.
Chicago—J. S. Graumen, 5 So. Wabash Ave.
Cincinnati—W. W. Rowland, 7th and Main Sts.
Cleveland—C. E. Almy, 410 Standard Thea. Bldg.
Dallas—L. Bickel, 1924 Main St.
Detroit—C. H. Townsend, 51 Elizabeth St., E.
Denver—F. P. Brown, 1721 California St.
Kansas City—S. L. Haldeman, 17th and Main Sts.
Los Angeles—B. F. Rosenberg, 820 S. Olive St.
Minneapolis—A. H. Fischer, 818 Prod. Exchange.
New York City—T. J. Conners, 729 7th Ave.
New Orleans—C. J. Briant, 1401 Tulane Ave.
Omaha—S. MacIntyre, 211 So. 13th St.
Pittsburgh—J. E. Davis, 1018 Forbes St.
Philadelphia—R. Lynch, 1321 Vine St.
Seattle—Carl Stearn, 2002 Third Ave.
San Francisco—F. W. Voigt, 55 Jones St.
Salt Lake City—G. L. Cloward, 20 Post Office Pl.
St. Louis—Chas. Werner, 3313a Olive St.
Washington, D. C.—G. W. Fuller, 916 G St., N.W.
Toronto, Can.—N. N. Nathanson, 21 Adelaide St., W.

REALART PICT. CORP.

Atlanta—Joseph L. Marentette, 146 Marietta St.
Boston—Walter R. Scates, 5 Isabella St.
Buffalo—Harry E. Lotz, 221 Franklin St.
Chicago—Harry W. Willard, 207 So. Wabash Av.
Cincinnati—Mark Goldman, Film Exchange Bldg., Pioneer and Broadway.
Cleveland—James B. Reilly—Room 200, Bangor Bldg., 942 Prospect Ave., E.
Dallas—Diaz Callahan, 190 9Commerce St.
Denver—Bert R. Latz, 1742 Glenarm St.
Detroit—Ralph B. Quive, 303 Joseph Mack Bldg.
Kansas City—John N. MacMeekin, Film Exch. Bldg., 17th and Main Sts.
Los Angeles—Oren F. Woody, 922 So. Olive St.
Minneapolis—Harry L. Hollander, Room 801, Produce Exchange Bldg.
New Orleans—Truly B. Wildman, Saenger Bldg., Tulane and Liberty Sts.
New York City—Lester W. Adler, 130 W. 46th St.
Omaha—C. G. Kingsley, 1216 Farnam St.
Philadelphia—No appointment yet, 253 N. 13th St.
Pittsburgh—Henry E. Wilkinson, 1018 Forbes St.
St. Louis—Floyd H. Lewis, 3626 Olive St.
Seattle—Albert W. Eden, 2012 Third Ave.
San Francisco—Ben F. Simpson, 985 Market St.
Washington, D. C.—Louis Reichert, 806-820 Mather Bldg., 916 G St., N. W.

HALLMARK PICT. CORP.

Boston—R. A. Bertschy, 48 Melrose St.
Buffalo—F. D. Lawlor, 257 Franklin St.
Chicago—D. M. Vandawalker, 5 So. Wabash St.
Cincinnati—J. M. Johnston, 215 E. 5th St.
Cleveland—R. W. Myerson, 2163 E. 9th St.
Denver—L. T. Fidler, 1435 Champa St.
Detroit—G. W. Thompson, 55 E. Elizabeth St.
Kansas City—J. E. Foland, Ozark Bldg.
Los Angeles—R. H. Allan, 643 S. Olive St.
Milwaukee—F. C. Hensler, 506 Toy Bldg.
Minneapolis—A. L. Zacherl, 16 N. 4th St.
New Haven—M. H. Rabanus, 130 Meadow St.
New York City—P. E. Meyer, 1457 Broadway.
Philadelphia—R. A. Daniels, S. E. cor. 13th and Vine Sts.
Pittsburgh—C. C. McKibbin, 414 Penn Ave.
San Francisco—S. S. Edwards, Jr., 86 Golden Gate Ave.
Seattle—C. C. Thompson, 2010 3rd Ave.
Salt Lake City—A. J. Van Gorder, 50 Exch. Pl.

ROMAINE RF FIELDING
PRODUCTION

HILLFIELD, INC.

PRESENTS

ROMAINE FIELDING

in Selected—Powerful—Photoplay Classics

CO-STARRING

NAOMI VANDERBILT

The Beautiful Young Daughter of one of
America's Foremost Families

Miss Vanderbilt's natural talent as an amateur singer of Grand Opera and portrayer of heavy dramatic roles has startled Society—Observe her!

Producing for the open market

ADDRESS

HILLFIELD, INC.

New York City

Suite 1005 220 West 42nd Street

St. Louis—H. E. Boswell, 3318 Lindell Blvd.
Washington, D. C.—W. A. Busch, 916 G St., N. W.
Atlanta, Dallas, New Orleans, George N. Montgomery, General Sales Manager.

FOX FILM CORP.

District Managers

Harry F. Campbell, New England.
Clayton P. Sheehan, Eastern.
E. H. Wachter, Southwestern.
Howard J. Sheehan, Pacific Coast.
George A. Allison, Southern.
Vincent McCabe, Canadian.

Atlanta—111 Walton St., George Allison.
Boston—54 Piedmont St., H. F. Campbell.
Buffalo—209 Franklin St., M. H. Greenwald.
Chicago—845 St. Wabash Ave., C. W. Eckhardt.
Cincinnati—514 Elm St., Rudolph Knoepfle.
Cleveland—750 Prospect Ave., William Shapiro.
Dallas—19907 Commerce St., I. E. Harrington.
Denver—1422 Welton St., Joseph Kaliski.
Indianapolis—232 N. Illinois St., C. E. Penrod.
Kansas City—928 Main St., E. H. Wachter.
Los Angeles—734 S. Olive St., B. E. Loper.
Minneapolis—608 First Ave. N., M. J. Weinfeldt.
New Orleans—725 Poydras St., B. L. Dudenhefer.
New York—130 W. 46th St., Louis Rosenbluh.
Omaha—1413-15 Harnery St., Sidney Meyer.
Philadelphia—1315 Vine St., George Dembow.
Pittsburgh—121 Fourth Ave., L. Burnstein.
San Francisco—243 Golden Gate Ave., F. H. Butler.
Seattle—2006 Third Ave., Lester Sturm.
St. Louis—2632 Olive St., George E. McKean.
Salt Lake City—46 Exchange Pl., Clyde A. Walker.
Washington—305 Ninth St., N. W., Paul E. Krieger.

Canada

Montreal—322 St. Catherine St., W., Maurice West.
Toronto—21 Dundas St., E., I. M. Devaney.
St. John—162 Union St., H. Nelson Hooper.
Calgary—Princess Theater Bldg., Jos. Lieberman.
Winnipeg—48 Aikins Bldg., William S. Jones.
Vancouver—Leith Spencer Bldg., R. A. Scott.

SELECT PICTURES CORP.

Albany—679 Broadway, Chas. Walder.
Atlanta—Hirsh Bldg., 148 Marietta St., W. R. Liebman.
Boston—78 Broadway, Benj. P. Rogers.
Buffalo—176 Franklin St., A. W. Moses.
Chicago—207 S. Wabash Ave., B. W. Beadel.
Cincinnati—Pioneer St. and B'way, J. A. Conant.
Cleveland—750 Prospect Ave., G. A. Erdman.
Dallas—1913½ Commerce St., C. C. Ezell.
Denver—1728 Welton St., B. S. Cohen.
Detroit—63 E. Elizabeth St., J. O. Kent.
Indianapolis—66 W. New York St., Samuel Sax.
Kansas City—17th and Main Sts., G. C. Reid.
Los Angeles—818 So. Olive St., H. C. Cohen.
Minneapolis—Produce Exch. Bldg., E. C. Feilder.
New Haven—19 Portsea St., Morris Safier.
New Orleans—1006 Gravier St., J. F. Flarity.
New York—126 W. 46th St., Henry Siegel, District Manager.
Omaha—1411 Harney St., C. W. Taylor.
Philadelphia—1308 Vine St., M. Milder.
Pittsburgh—1201 Liberty Ave., Leo F. Levison.
St. Louis—3617 Washington Ave., W. G. Carter.
Salt Lake City—160 Regent St., T. C. Malcolm.
San Francisco—104 Golden Gate Ave., Harry Goldberg.
Seattle—2024 Third Ave., Hugh Rennie.
Washington—525 13th St., N. W., Wm. A. V. Mack.
V. P. Whitaker, West Coast Representative, Los Angeles.
C. G. Ezell, Southern Division Manager, Dallas.

Select (Canadian Corp.)

13-15 Adelaide St., W., Toronto, Ont.

Phil Kauffman, Managing Director.
*Calgary—Elma Block, R. E. Kissock.
Montreal—Orpheum Theater Bldg., 289 St. Catherine St., W., Earl W. Kramer.
St. John—167 Prince William St., W. C. McNorgan.
Toronto—13-15 Adelaide St., W., W. A. Kent.
*Vancouver—42 Leigh-Spencer Bldg., T. W. Bailey.
Winnipeg Phoenix Block, Dan Freeman, Spec. Canadian Representative.
*Under supervision of Mr. DWan Freeman, Winnipeg.

Select (French Corp.)

Jean Rosen, 43 Rue La Bruyere, Paris Exchange 8, Avenue De Clichy. Branches will be established at The Hague, Holland; Brussels, Belgium; Lille, Paris, Strasbourg, Als.; Bordeaux, Lyon and Marseilles, France; Madrid and Barcelona, Spain; Milan, Venice and Rome, Italy, and Geneva, Switzerland.

Select (Australian Corp.)

Temporary office, Record Chambers, 77 Castlereagh St.
D. J. Selznick, Managing Director; John Corbett Jones, General Manager.

ROBERTSON-COLE CO.

Albany—733 Broadway, J. M. Flynn.
Atlanta—146 Marietta St., R. A. Davis.
Boston—39 Church St., M. E. Morey.
Buffalo—215 Franklin St., E. W. Crane.
Chicago—Consumers Bldg., Max Levey.
Cincinnati—Broadway Film Bldg., Chas. Casanave.
Cleveland—750 Prospect Ae., A. C. Lebensburger.
Dallas—1807 Main St., P. K. Johnston.
Denver—1724 Welton St., J. S. Nelson.
Detroit—Eliz. and John R. Sts., R. J. Churchill.
Indianapolis—111 W. Maryland St., C. W. Tyler.
Kansas City—Ozark Bldg., 928 Main St., R. E. Churchill.
Los Angeles—825 S. Olive St., A. R. Patten.
Milwaukee—301 Enterprise Bldg., Louis Klar.
Minneapolis—309 Loeb Arcade Bldg., I. F. Mantzke.
New Orleans—816 Pordido St., J. B. Dumestre, Jr.
New York—1600 Broadway, J. Safron.
Oklahoma City—7 S. Walker St., A. H. McLoughlin.
Omaha—1306 Farnum St., C. L. Peavey.
Philadelphia—1219 Vine St., J. F. Gill.
Pittsburgh—121 Fourth Ave., Geo. Moore.
San Francisco—177 Golden Gate Ave., W. A. Crank.
St. Louis—3623 Washington Ave., Joe Desberger.
Seattle—19933 Third Ave., L. Wingham.
Washington—916 G St., N. W., M. A. Levy.

UNITED ARTISTS PICT. CORP.

Atlanta—M. C. Coyne, 146 Marietta St.
Boston—W. H. Jenner, 41 Winchester Ave.
Chicago—C. E. Smith, 17 N. Wabash Ave.
Cleveland—R. K. Evans, 2143 Prospect Ave.
Dallas—J. E. Luckett, 1930 Main St.
Denver—T. Y. Henry, 617 19th St.
Detroit—B. A. Lucas, 605 Joseph Mack Bldg.
Kansas City—H. D. Buckley, 17th and Main Sts.
Los Angeles—W. S. Rand, 643 S. Olive St.
Minneapolis—J. F. Brett, 402 Film Exch. Bldg.
New York—J. Von Tilzer, 729 7th Ave.
Philadelphia—C. S. Trowbridge, 1319 Vine St.
Pittsburgh—C. E. Moore, 414 Ferry St.
San Francisco—E. B. Baron, 100 Golden Gate Av.
Seattle—C. W. Harden, 1913 Third Ave.
Washington—G. W. Lenehan, 801 Mather Bldg.
Toronto—A. C. Berman, 123 Bay St.

UNIVERSAL FILM CO.

Atlanta—111 Walton St., Consolidated F. & S. Co., Wm. Oldknow.
Baltimore—412 E. Baltimore St., Baltimore F. Ex., P. Oletsky.
Boston—60 Church St., American F. F. Co., E. A. Golden.
Buffalo—35 Church St., Universal F. Ex., M. A. Chase.
Butte—23 So. Montana St., Universal F. Ex., Herman Lerch.
Charlotte—307 W. Trade St., Universal F. Ex., E. F. Dardine.
Chicago—220 So. State St., Universal F. Ex., I. L. Lesserman.
Cincinnati—Film Exch. Bldg., Pioneer and B'way, Universal F. Ex., Cleve Adams.
Cleveland—Prospect Ave. and Huron, Universal F. Ex., E. J. Smith.
Dallas—1900 Commerce St., Consolidated F. & S. Co., N. E. Depinet.
Denver—1422 Welton St., Universal F. Ex., Eugene Gerbase.
Des Moines—918 Locust St., Universal F. Ex., Edgar B. Haines.
Detroit—63 E. Elizabeth St., Universal F. Ex., W. D. Ward.

PAUL POWELL

Directed

Mary Pickford in "Pollyanna"

Recent Releases

"CROOKED STREETS" with Ethel Clayton

"SWEET LAVENDER" with Mary Miles Minter

Address: Famous-Players-Lasky-Studios

Hollywood, California

El Paso—110 E. Franklin St., Consolidated F. & S. Co., R. C. McIlheran.
Indianapolis—113 W. Georgia St., Universal F. Ex., Ralph W. Abbett.
Jacksonville—615½ W. Forsythe St., Consolidated F. & S. Co., John R. Barton.
Kansas City—Film Exch. Bldg., Main and 17th Sts., Universal F. Ex., J. H. Calvert.
Los Angeles—822 S. Olive St., Universal F. Ex., C. L. Theuerkauf.
Memphis—226 Union Ave., Consolidated F. & S. Co., W. E. Sipe.
Milwaukee—174 2nd St., Universal F. Ex., Geo. Levine.
Minneapolis—719 Hennepin Ave., Universal F. Ex., J. D. Roderick.
New Haven—126 Meadow St., Big U Film Ex., Morris Joseph.
New Orleans—914 Gravier St., Consolidated F. & S. Co., W. M. Richards.
New York—1600 Broadway, 7th Floor, Big U Film Ex., Chas. Rosenzweig, Geo. Uffner.
Oklahoma City—116 W. 2nd St., Universal F. Ex., Sam Benjamin.
Omaha—1304 Farnum St., Universal F. Ex., H. F. Lefholtz.
Philadelphia—1304 Vine St., Fairmount F. F. Ex., V. R. Carrick.
Pittsburgh—1018 Forbes St., Universal F. Ex., Herman Stern.
Portland—405 Davis St., Universal F. Ex., C. W. Koerner.
St. Louis—2116 Locust St., Universal F. Ex., Barney Rosenthal.
Salt Lake—56 Exchange Pl., Universal F. Ex., G. A. Hager.
San Francisco—121 Golden Gate Ave., Universal F. Ex., C. A. Nathan.
Seattle—215 Virginia St., Universal F. Ex., V. M. Schubach.
Spokane—10 So. Banard St., Universal F. Ex., Wallace Potter.
Sioux Falls—Colonial Theater Bldg., Universal F. Ex., S. W. Fitch.
Toronto, Can.—106 Richmond St., W., Canadian Universal F. Co., Clair Hague.
Washington, D. C.—307 Ninth St., N. W., Washington F. Ex., H. C. Wales.
Calgary, Can.—407 W. 8th Ave., Can. Univ. F. Co., D. G. Walkley.
Montreal, Can.—295 St. Catherine St., W., Can. Univ. F. Co., D. Leduc.
St. John, Can.—87 Union St., Can. Univ. F. Co., G. W. Margetts.
Vancouver, B. C.—553 Granville St., Can. Univ. F. Co., W. Walkley.
Winnipeg, Man.—40 Aikens Bldg., Can. Univ. F. Co., J. A. Wilson.
Charleston—707 Dryden St., Univ. Film Ex., F. W. Barlett.
Columbus—294½ N. High St., Univ. Film Ex., M. H. Melchior.
Ft. Smith—709 Rogers Ave., Univ. Film. Ex., T. W. Sharp.
Wilkesbarre—61 S. Penn Ave., Exhib. Film Ex., W. H. Devonshire.
Wichita—209 E. 1st St., Univ. Film Ex., H. H. Buntley.

W. W. HODKINSON CORP.

Albany—H. E. Thompson, 35-37 Orange St.
Atlanta—Theo. C. Holland, 111 Walton St.
Buffalo—John C. Predari, 218 Franklin St.
Boston—W. H. Dunbar, 13 Stanhope St.
Charlotte—Thomas Little, 235 S. Tryon St.
Chicago—F. W. Seymour, 220 S. State St.
Cincinnati—H. H. Hurn, 124 E. 17th St.
Cleveland—Herbert J. Ochs, 750 Prospect Ave.
Dallas—Jack Schaeffer, 1715 Commerce St.
Denver—J. Krum, 1436 Welton St.
Des Moines—C. D. Hill, 100¼ E. Locust St.
Detroit—Joe Bloom, 63 E. Elizabeth St.
Indianapolis—J. S. Cangney, 66 W. New cork St.
Kansas City—H. M. Owens, Main St. and 17th.
Little Rock—S. A. Arnold, 1116 W. Markham St.
Los Angeles—W. T. Wall, 920 S. Olive St.
Milwaukee—H. J. Terry, 174 Second St.
Minneapolis—H. L. Mitchell, 608 First Ave., N.
Newark—G. M. C. Fowler, 6 Mechanic St.
New Orleans—A. G. Gugel, 229 Dauphone St.
New York—C. A. Thompson, 1600 Broadway.
Oklahoma City—J. C. De Walt, 119 Hudson St.
Omaha—H. K. Moss, 1417 Harney St.
Philadelphia—H. S. Beardsley, 211 N. 13th St.
Pittsburgh—Joe Bloom, 1018 Forbes St.
Portland—A. B. Cleland, 392 Burnside St.
Salt Lake City—L. J. Barrette, 64 Exchange Pl.
San Francisco—W. O. Edmunds, 985 Market St.
Seattle—2113 Third Ave.
Spokane—C. P. Merwin, 408 First Ave.
Washington, D. C.—916-18 G St., N. W.
St. Louis—James Guest, 3308 Lindell Ave.

PIONEER FILM CORP.

New York City—Pioneer Film Corp., 130 W. 46th St.
Detroit—Pioneer Film Corp., 53 Elizabeth St., E.
Chicago—Greater Stars Prod., 537 S. Dearborn St.
Buffalo—Pioneer Film Corp., 145 Franklin St.
Philadelphia—Masterpiece Film Atartctions, 1235 Vine St.
Portland—Equity Distributing Co., 403 Davis St.
Cleveland—Pioneer Film Corp., 812 Prospect Ave.
Boston—Eastern Feature Film Co., 57 Church St.
Atlanta—Criterion Film Service, 67a Walton St.
San Francisco—Pioneer Film Corp., 107 Golden Gate Ave.
Los Angeles—Pioneer Film Corp., 730 S. Olive St.
Baltimore—Screen Art Pictures, 412 E. Lexington St.
Minneapolis—Merit Film Corp., 206 Film Exch. Bldg.
Pittsburgh—S. & S. Film & Supply Co., 414 Penn Ave.
Cincinnati—Pioneer Film Corp., 532 Walnut St.
Montreal, Can.—Amalgamated Exhibitors Circuit, Ltd., 345 Bleury St.
Toronto, Can.—Amalgamated Exhibitors Circuit, 166 Bay St.
Halifax, N. S.—Amalgamated Exhibitors Circuit, 102 Hollis St.
Dallas—Parker Film Co., 1810 Commerce St.

EDUCATIONAL

Atlanta, Ga., 73 Walton St.
Boston, Mass., 10 Piedmont St.
Buffalo, N. Y., 327 Main St.
Chicago, Ill., 220 S. State St.
Cincinnati, Ohio, N. W. Cor. 7th & Main Sts.
Cleveland, Ohio, 501 Standard Theater Bldg.
Dallas, Texas.
Denver Colo.
Des Moines, Ia., 100 Locust St.
Detroit, Mich., 63 E. Elizabeth St.
Indianapolies, Ind., 9 W. Market St.
Kansas City, Mo., 5th floor Film Ex. Bldg.
Los Angeles, Calif., 732 S. Olive St.
Louisville, Ky., National Theater Bldg.
Minneapolis, Minn., 407 Loeb Arcade.
New Haven, Conn., 128 Meadow St.
New Orleans, La.
New York City, 729 Seventh Ave.
Omaha, Neb., 314 S. 13th St.
Philadelphia, Pa., 1309 Vine St.
Pittsburgh, Pa., 414 Ferry St.
St. Louis, Mo., 617 N. Grand Ave.
Salt Lake City, Utah.
San Francisco, Calif., 168 Golden Gate Ave.
Seattle, Wash., 2014 Third Ave.
Washington, D. C., Electric Theater Supply Co.

Atlanta, Ga., Educational Film Exchange of Georgia, 73 Walton St.

Boston, Mass., N. Y. Exchange for Educational Films, 10 Piedmont St.

Buffalo, N. Y., N. Y. Exchange for Educational Films, 327 Main St.

Chicago, Ill., Educational Film Exchange of Illinois, Inc., 220 S. State St.

Cincinnati, Ohio, Ohio Exchange for Educational Films Co., Inc., 7th & Main St.

Cleveland, Ohio, Ohio Exchange for Educational Films Co., Inc., 501 Standard Theater Bldg.

Dallas, Texas, address not determined.

Denver, Colo., address not determined.

Des Moines, Ia., Educational Film Exchanges of Iowa, 100 Locust St.

Detroit, Mich., Educational Film Exchanges of Michigan, 63 E. Elizabeth St.

Indianapolis, Ind., Educational Film Exchange, Inc., of Indiana, 9 West Market St.

Kansas City, Mo., Educational Film Exchanges of Iowa, 5th floor, Film Ex. Bldg.

Los Angeles, Calif., Educational Film Corporation of So. Calif., 732 S. Olive St.

GLADYS WALTON

Current Releases

"LA LA LUCILLE" "THE WAPCHMAKER" "OUT OF THE SKY"

Miss Walton will be starred in a series of Universal Specials in the coming seasons of 1920-21

Louisville, Ky., Educational Film Exchange of Ky.—Tenn., National Th. Bldg.
Minneapolis, Minn., Educational Film Exchange of Minn., Inc., 407 Loeb Arcade.
New Haven, Conn., N. Y. Exchange for Educational Films, Inc., 128 Weadow St.
New Orleans, La.
New York City, N. Y. Exchange for Educational Films, 729 Seventh Ave.
Omaha, Neb., Educational Film Exchanges of Iowa, 314 S. 13th St.
Philadelphia, Pa., Educational Film Exchange, Inc., Electric Theater Supply.
Pittsburgh, Pa., Educational Film Exchange, Inc., of Pittsburgh, 14 Ferry St.
St. Louis, Mo., Educational Film Exchange of Missouri, Inc., 617 N. Grand Ave.
Salt Lake City, Utah.
San Francisco, Calif., Educational Film Exchange of No. Calif., 168 Golden Gate Ave.
Seattle, Wash., Educational Film Exchange of Seattle, 2014 Third Ave.
Washington, D. C., Educational Film Exchange, Inc., Elec. Th. Supply Co.

Goldwyn Pictures Corp.

Atlanta—111 Walton St.
A. S. Dickinson.
Boston—42 Piedmont St.
D. J. Horgan.
Buffalo—200 Pearl St.
Geo. M. Hickey.
Chicago—207 St. Wabash Ave.
Cecil E. Maberry.
Cincinnati—217 E. 5th St.
Jack Stewart.
Cleveland—403 Standard Theater Bldg.
W. J. Kimes.
Dallas—1922 Main St.
L. B. Remy.
Denver—1440 Welton St.
Ben Fish.
Detroit—Film Exchange Bldg.
J. E. Flynn.
Kansas City—17th and Main Sts.
W. E. Truog.
Los Angeles—912 So. Olive St.
M. Wolf.
Minneapolis—16 North 4th St.
Robert Cotton.
New York City—509 Fifth Ave.
S. Eckman.
Philadelphia—1335 Vine St.
Felix Mendelssohn.
Pittsburgh—1201 Liberty Ave.
Nat Barach.
San Francisco—985 Market St.
G. C. Parsons.
St. Louis—3312 Lindell Blvd.
Jack Weil.
Seattle—2018 Third Ave.
J. A. Koerpel.
Washington, D. C.—714 11th St., N. W.
Walter F. Hayner.
New Orleans—714 Poydras St.
J. W. Pope.
Omaha—1508 Howard St.
E. J. MacIvor.
Salt Lake City—135 E. 2nd South St.
W. E. Banford.

Pathe Exchange, Inc.

Atlanta—111 Walton St.
Dallas—1715 Commerce St.
Chicago—220 So. State St.
Minneapolis—608 First Ave., N.
New York—1600 Broadway.
Boston—13 Stanhope St.
Los Angeles—920 So. Olive St.
St. Louis—3308 Lindell Ave.
San Francisco—985 Market St.
Albany—35-37 Orange St.
Pittsburgh—1018 Forbes St.
Cincinnati—124 East 7th St.
Cleveland—750 Prospect Ave., S. E.
Oklahoma City—119 So. Hudson St
Philadelphia—211 No. 13th St.
New Orleans—229 Dauphine St.
Washington—916-18 G St., N. W.
Kansas City—1627 Main St.
Denver—1436 Welton St.
Omaha—1417 Harney St.
Seattle—2113 Third Ave.
Salt Lake City—64 Exchange Pl.
Indianapolis—66 W. New York St.
Des Moines—100½ E. Locust St.
Newark—6 Mechanic St.
Charlotte—235 So. Tryon St.
Buffalo—218 Franklin St.
Milwaukee—174 Second St.
Spokane—408 First Ave.
Little Rock—1116 W. Markham St.
Portland—392 Burnside St.
Butte—49 W. Granite St.
Baltimore—420 E. Lexington St.

Reelcraft Pictures Corp.

New York—Julius Singer, 729 Seventh Ave.
Chicago—Carl Harthill, 207 S. Wabash Ave.
Indianapolis—Geo. W. Wilson, 109 W. Maryland St.
Milwaukee—G. Lawrence Stiles, 107 Second St.
Minneapolis—Harry L. Muir, 306 Film Exchange Bldg.
Also following exchanges releasing Reelcraft pictures:
Atlanta—E. & H. Dist. Co., 73 Walton St.
Boston—Arrow Film Co., 48 Piedmont St.; R. D. Marson Attractions Co., 26 Piedmont St.
Cincinnati—Standard Film Service, Film Exch. Bldg.
Cleveland—Standard Film Service, 217 Sloan Blvd.
Charlotte—Eltabran Film Co., Piedmont Theater Bldg.
Dallas—R. D. Lewis Film Co., 106 S. Cross St.; Special Features Co., 308 Market St.
Little Rock—R. D. Lewis Film Co., 106 S. Cross St.
Oklahoma City—R. D. Lewis Film Co., 114 S. Hudson St.; Tucker Bros. Film Co.
Pittsburgh—Quality Film Co., 414 Ferry St.; S. & S. Film & Supply Co., 414 Ferry St.
Philadelphia—Masterpiece Film Attractions, 1235 Vine St.
Seattle—Greater Features Co., Inc., 2020 Third Ave.
St. Louis—United Film Service, 3628 Olive St.
San Francisco—Consolidated Film Co., 90 Golden Gate Ave.
Syracuse—Dooley Exchange, Inc., 445 S. Warren St.
Washington—Exhibitors Film Exchange, 916 G St.
Toronto—Canadian Exhibitors Exchange, Ltd., 34 Richmond St.

Federated Film Exchanges

Federated Film Exchange, Boston, Mass., New Haven, Conn. Sam Grand, Manager.
Empire State Film Corp., New York City, Buffalo, N. Y. Arthur G. Whyte, Manager.
Masterpiece Film Attractions, Philadelphia, Pa. Ben Amsterdam, Manager.
Quality Film Corp., Pittsburgh, Pa. Harry Lande, Manager.
Standard Film Service, Cleveland, O., Cincinnati, O., Detroit, Mich. Harry Charnas, Manager.
Celebrated Players Film Co., Chicago Ill. Joe Friedmann, Manager.
Mid-West Dist. Co., Wilwaukee, Wis. Ralph Wettstein, Manager.
Merit Film Corp., Minneapolis, Minn. F. W. Thayer, Manager.
United Film Service, St. Louis, Mo. Sam Werner, Manager.
Crecent Film Service, Kansas City, Mo. Al Kahn, Manager.
Supreme Photoplays Corp., Denver, Colo., Seattle, Wash. H. A. Kyler, Manager.
Consolidated Film Corp., San Francisco, Cal., Los Angeles, Cal. David Chadkin, Manager.
R. D. Lewis Film Co., Dallas, Tex., San Antonio, Tex., Oklahoma City, Okla., Little Rock, Ark. L. T. Pellerin, Manager.
Pearce Films, Inc., New Orleans, La., Atlanta, Ga. J. Eugene Pearce, Manager.
Executive offices, 220 W. 42d St., New York

ANTONIO MORENO

Independent Exchanges—What They Handle

Any omissions in the following list of exchanges and the product they distribute are due to the failure of concerns to supply reports.

ALABAMA

BIRMINGHAM, ALA.—

Queen Feature Service, 30 Potter Bldg.—Neal Hart and Al Jennings subject for Ala., Ga., Fla. and S. C.; Mona Darkfeather Indian dramas, Ray comedies and Radin Real Star Dramas for Ala., Miss., Ga., Fla., N. and S. Car. and Tenn.

ARKANSAS

BATESVILLE, ARK.—

M. & B. Distributing Co.,—Heart of Texas Ryan, Man Trail, Range Boss, Straight Road, Virtuous Men, Some Nerve.

PINE BLUFF, ARK.—

Southern Film & Supply Co., P. O. Box 87: Topical Tips and Enlighten Thy Daughter (commercial service included.)

CALIFORNIA

LOS ANGELES, CAL.—

Consolidated Film Corp., 738 So. Olive St.: Polly Moran 2 reelers, Monte Banks 2 reelers, Texas Guinan 2 reelers, Muriel Ostrich 2 reelers, Andy Gumps cartoon 1 reelers, Billy Franey 1 reelers, Globe Trot scenics 1 reel, Alice Howell 2 reelers, Hall Room Boys 2 reelers Billy West 2 reelers, Gale Henry 2 reelers, Helen Gibson 2 reelersfi Al Jennings and Neal Hart 2 reelers, International Cartoons, Gaumont News Gaumont Graphic, Gaumont Pictorial Life, Illiterate Digest, Educational Films of America, Vod Vil movies, Photoplay Screen Supplement, Lightnings Brice (serial), Fatal Fortune (serial). Silent Mystery (serial), Carter Case (serial).

Sun Films, Inc., 730 S. Olive St.: For Cal Ore., Wash., Ida., Mont., Nev., and Ariz.: The Red Viper, It Happened in Paris, Daughter of the Don, The Vigilantes, The Law of Nature Human Passions, Man and Woman, And the Children Pay, Your Wife and Mine, 12 two reel Corbun productions, 12 two reel North Woods Prod., 12 two reel Blazed Trail Urod., 26 two reel Doubleday Prod., Hawk's Trail and Mystery of 13 (serials), 26 one reel Doubleday comedies 20 one reel Billie Rhodes comedies. Handled from Seattle Exchange for Ore., Wash., Ida. and Mont. only: Birth of a Nation, The Crisis Ramona, The Warrior, The Submarine Eye, The Masque of Life.

Clune Film Exchange, 807 Knickerbocker Bldg.: For Cal., Ariz., and Nev.: The Clansman, Romona, Eyes of the World, Woman, The Toreador, Sacred Flame, His Pajama Girl, The Typhoon.

Renco Film Co., 724 South Spring St.: Birth of a Race, Mother Love and the Law, Lavender and Old Lace and The Master's Vineyard.

SAN FRANCISCO, CAL.—

All Star Features Distributors, Inc., 191 Golden Gate Ave. (also 514 W. 8th St., Los Angeles): Husbands and Wives, When the Desert Smiled, Heart of Texas Ryan, Once to Every Man, New De Luxe edition of The Whip, The Fall of Babylon, Mother and the Law, The Birth of a Race, Parentage, The Married Virgin, Blindness of Youth, Hearts of Men, The Spoilers, The Unpardonable Sin, Yankee Doodle in Berlin, Mickey, The Days of Daring, God's Man, The Lone Hand, The Square Shooter, Dangerous Trails, Unknown Ranger, Al St. John 2 reel comedies, Screen Snap Shots series, 12 two reel Sunbeam comedies, 12 two reel Franklyn Farnum subjects, 16 two reel Tom Mix subjects, 12 one reel Arbuckle comedies, one reel Chaplin "Some Nerve," 13 Williamson scenics, 21 Rothacker scenics, 20 Helen Holmes subjects, Chaplin in Carmen, By the Sea, Work, Jitney Elopement and The Champion, series of 12 one reel Sennett comedy re-issues, 7 one reel Triangle comedies, 2 two reel Triangle comedies, Pendleton Round-Up, 3 Hart re-issues. Also Neglected Wives, The Italian, Fool's Gold, Someone Must Pay, The Price of Innocence.

Liberty Film Exchange. 168 Golden Gate Ave.: Virtuous Men, Curse of Eve, Glory, The Woman Who Dared, My Country First, In the Days of Daring, The Eternal Penalty, She Pays, Roses and Thorns, The Burning Silence, The Road of Tears, Sinners Three, The Barrier, Helen Holmes railroad stories, Warren Kerrigan and Anna Little two reel western re-issues, Unique comedies.

Peerless Film Service, Inc., 94 Golden Gate Ave. (Also 802 S. Olive St. Los Angeles) Two reel comedies: Hank Mann, Christie, Jester, Romayne, Chaplin, Arbuckle and Keystone. Single reel comedies Christie, Hank Mann, Gayety, Jolly, Romayne, Chaplin, Arbuckle, Keystone and Griever educationals.

Independent Film Exchange, 120 Golden Gate Ave.: The Folly of a Life of Crime, California Rodeo, Great Western Round-Up, The Pageant of San Francisco, The Life of Jesse James (Exporters to Spanish-American countries).

Consolidated Film Corp., 90 Golden Gate Ave.: For Northern Cal.: Nev. and Hawaiian Islands: Billy Franey 1 reelers, Alice Howells 2 reelers, Original Billy West comedies, Gale Henry comedies, Helen Gibson 2 reel railroad dramas, Al Jennings and Neal Hart 2 reel westerns, International cartoons, Gaumont News, Gaumont Graphic, Gaumont Pictorial Life, Illiterate Digest, Educational Films of America, Vod-A-Vil Movies, Photoplay Screen Supplement, Globe Trots, Gump Cartoons, Polly Morans.

COLORADO

DENVER, COLO.—

Quality Pictures, 1735 Welton St.—For Colo., Utah, N. Mex., Wyo. and So. Idaho.—Up in Mary's Attic, A Dream of Fair Women, Lost City and Lightning Bryce (serials), Victor Kremer's subjects and "The Jungle Princess."

Supreme Photoplays Corp., 1446 Welton St.—For Colo., Wyo., N. Mex. and Utah: 52 World Masterpiece productions, 12 Kleine specials. Rothacker—Atlas Industrialogue, 6 Gumps cartoons, Outing Chester travelouges. Illeterate Digest, 24 Neal Hart 2 reelers, 24 Al Jennings 2 reelers., 28 two reel Keystones, 24 one and two reel Chaplins, 24 Arbuckle one reelers, 24 Tom Mix one and two reelers, 16 two reel Wm Hart westerns. Texas Guinan 2 reelers, Franey comedies, Millburn Moranti comedies; Virtuous Men, Curse of Eve, Sky Eye, Babbling Tongues, Wives of Men, Once to Every Man, The Bargain, Bandit & The Preacher, Wolves of the Street, Custer's Last Fight, Redemption, Yankee Doodle in Berlin, The Whip, Hearts of the World, Sins of Ambition, Married in Name Only, Varmen of the Klondike, Hell Hound of Alaska, Desert Scorpion, The Great White Trail, Miss Arizona Who's Your Neighbor, Zongar. Also owners of franchise of Federated Exchanges of America for entire northwest and Colo., Wyo., Utah and N Mex.

DISTRICT OF COLUMBIA

WASHINGTON, D. C.—

Seaboard Film Corp., 916 G. St. N. W.: For Md., Del., Va. and D. C.—2 reel Hank Mann comedies, 2 reel Sunbeam comedies, 2 reel Alice Howell comedies; also for N. Car.—2 reel Billy West comedies, 2 reel Gale Henry comedies, 2 reel Milburn Moranti comedies, 1 reel Arrow comedies, 1 reel Billy Franey comedies; For Md., Del., Va. and D. C., following 2 reel westerns: Blazed Trail, Northwood, Texas Guinans, Harry Myers. And all future releases of the Reelcraft Distrib. Corp.

Variety Pictures Corp., 916 G. St. N. W.: For Del., Md., Va., D. C.: Mona Darkfeather Indian dramas, Facts and Follies series, Weakly Indigestions, Zip comedies, When the Desert Smiled, Woman's Law, When Men Betray, Staking His Life, Miss Arizona, Through Eyes of Men, Ashes of Love, Echo of Youth, Open Places, Bustin'

ALICE LAKE
METRO

into Society, Some Nerve, Log U-35, Shorty Hamilton westerns.

Super-Film Attractions, Inc. (Sidney B. Lust) Mather Bldg.: For Md., Del., D. C. and Va.: Just a Woman, Nine Tenths of the Law, Crucible of Life, Raffles—Amateur Cracksman, The Whip, Mickey, The Still Alarm, Cold Deck, On Trial, Are Passions Inherited; Christie comedies, Mutt and Jeff, Yankee Doodle in Berlin, The Confession; Success Series consisting of Harts, Fairbanks, Keenans and Talmadge.

GEORGIA

ATLANTA, GA.—

K. & R. Film Co., 146 Marietta St.—Sacred Flame, Country That God Forgot, Blind Love, Calibre 38, Red Blood and Yellow, Out of the Night, Romance of the Underworld, Marriage, Son of a Gun, Naked Hands, Marriage for Convenience, Love and the Law, Someone Must Pay, Grain of Dust, Wives of Men, Hearts of Men, 26 two reel westerns and dramas, 24 one reel comedies, Weakly Indigestion Carter Cast (15 episodes), Mystery of 13 (15 episodes).

Quality Film Service, 75 Walton St.—Are you Legally Married, The Spreading Evil, When Arizona Won, Miss Arizona, The Chamber Mystery, 10 five reel Rex Ray western attractions, 12 Fatty Arbuckle comedies, 10 Snakeville comedies, 10 Broncho Billy westerns, 17 Negro comedies, 6 Constance Talmadge and Bill Parsons, 12 two reel Muriel Ostriche, Love's Protege.

Premier Pictures Corp., Hirsch Bldg.—Hall Room Boys comedies, Helen Gibson series, Helen Holmes series, The Spoilers, The Lady of the Dugout, She Pays, The Guilty Woman, Justice.

Arthur C. Bromberg Attractions, 73 Walston St.—Series of five Essanay Chaplins (The Burlesque on Carmen, The Champion, The Jitney Elopement, Work and By the Sea) Series of 26 Hank Mann 2 reel comedies, The Fatal Sign (serial). Also one, tow and five reel subjects.

E. & H. Film Distributing Co., Moore Bldg.—Billy West, Gale Henry, Alice Howell and Christie 2 reel comedies; Christie, Franey, Gayety and Napoleon and Sallie 1 reel comedies; Virtuous Men, Exploits of a German Submarine U-35, Up in Mary's Attic, Hall Room Boy Comedies and Westerns starring Helen Holmes and Helen Gibson.

Savini Films, Inc., 63 Walton St.—1 reel Billie Rhodes comedies, 2 reel Jester comedies, Hand of Vengeance (10 episodes serial), Ham and Bud 1 reel comedies, Franklyn Farnum 2 reel Westerns, Gumps cartoons, Black Diamond 1 reel comedies, Pictorial Life, Ambrose 1 reel comedies, Tom Mix 2 reel westerns, Stingaree serial (15 episodes), Shorty Hamilton re-issues, Captivating Mary Carstairs (Norma Talmadge), Frivolous Wives, Confession, Woman.

Southern Pictures Corp., 61 Walton St.—Today, The Mad Lover, Lust of the Ages, Her Husband's Friend, The Woman's Law The Profiteer, When the Desert Smiled, Mysterious Mr. Browning, The Straight Road, Satan's Lawn, The Burning Silence, Valley of the Night, Sinners Three, The Barrier Between, Road of Tears, The Greyhound, Ashes of Love, Persuasive Peggy, The Great White Trail, Square Shooter, The Red Viper, Birth of a Race; Series of 30 two reel westerns and Northwest Mounted Police Stories under Trade Brand—Lone Star-Blazed Trail productions; 30 two reel Kay-Bee westerns (re-issues), 40 single reel Tom Miq westerns, 12 Franklyn Farnum two reel westerns, 10 Hank Mann single reel comedies 10 2 reel Sunbeams, 4 two reel Jolly comedies, 10 Cub comedies (George Ovey), 9 two reel Mack Sennett Keystone re-issues, 56 Mack Sennett Keystone single reel re-issues, 35 1 reel Arbuckle re-issues, 22 1 reel Chaplin re-issues; Serials: The Masked Rider, Lightning Bryce, Lurking Peril, Vanishing Trail.

Wassman & Stephens, 121 Marietta St.—His Pajama Girl, Husbands and Wives, A Hoosier Romance, The Drifter, 11 two reel comedy dramas featuring Tom Moore, A Square Deal, Impossible Susan, Social Briars, Ghost of Rosy Taylor, Up Romance Road, Treason Reputation, Daughter of Maryland, Her Husband's Honor, The Dare Devil, Love's Law, Girl of My Dreams, Wasted Years, The Finger of Justice, Exploits of German Submarine U-35.

W. R. Hart Attractions, 121 Marietta St.— For Ala., Ga., N. and S. C., Fla.—Silver Threads Among the Gold. For Ala. and Ga.: Mickey.

Consolidated Film & Supply Co., 11 Walton St.—Screaming Shadows (serial), Parted Curtains, For Love of Money and Fickle Women

IOWA

DAVENPORT, IA.—

Magnet Film Co., 418 Harrison St.—For Iowa and Neb.: Reelcraft Productions—Howell comedies, Wests, Texas Guinans, Franeys and two reel Jesters and Sunbeam comedies.

DES MOINES, IA.—

Greater Productions Co., 100 East Locust St.: For Iowa and Neb.: Lost City (serial), Gumps cartoons, Silk Husbands & Calico Wives, Sins of Ambition, Sport of Kings, Greater Sinner, Love Without Question, Desert Scorpion, Nine Tenths of the Law, The Married Virgin, The Spoilers, A1 St. John comedies, Once to Every Man, Miss Arizona, Virtuous Sinners, Mysterious Mr. Browning, The Stranger, The Jungle Princess, Sky-Eye, The Square Shooter, Captivating Mary Carstairs, Her Husband's Friend, Four Charlie Chaplins. For Iowa only: The Heart of Texas Ryan, Wives of Men, The Still Alarm, The Price Woman pays.

INDIANA

INDIANAPOLIS, IND.—

Doll-Van Film Corp., 1606 Merchants Bank Bldg: Hearts of the World, Silk Husbands and Calico Wives, 2 reel Franklyn Farnum westerns, Jester comedies, 25 Mutual feature, 17 Billy Rhodes one reel comedies, Virtuous Men, Fool's Gold, Penny Philanthropist, Brown of Harvard, Yankee Doodle in Berlin, Unpardonable Sin, Chamber Mystery, Hushed Hour, Beyond the Law, Once to Every Man, Spreading Evil, Heart of Texas Ryan, Charlie Chaplin classics, Mystery of 13 (serial).

TERRE HAUTE, IND.—

Maurice Less Attractions' 5th St. and Big Four R. R.: For Ind.: The Natural Law, Wives of Men, Woman, Temptation, Days of Daring, She Pays, Helen Homes series, U-35.

ILLINOIS

CHICAGO, ILL.—

Wholesome Film Co., 17 North Wabash Ave.—For State Rights and foreign—Little Red Riding Hood, Cinderella and the Magic Slipper, Twinkle Twinkle Little Star. Following to come: Puss in Boots, Cat and the Fiddle, The Cow Jumped Over the Moon, Old Mother Hubbard, Little Boy Blue, Mother Goose.

Century Films, Inc., 207 S. Wabash Ave.—For Illinois: Are You Legally Married, The House Without Children, The Square Shooter, Through Eyes of Men It Happened in Paris, Men of the West.

The Lea-Bel Co., 64 West Randolph St.—Julius Caesar, Richard III, Vanity Fair, Quo Vadis, The Hoosier Schoolmaster, Rip Van Winkle, The Melting Pot, The Three Musketeers, The Rave, Wizard of Oz, Fairy and the Waif, Alice in Wonderland, Modern Mother Goose, Motoy novelties, 6 Travelogues and Zoology, 7 Industrial subjects, Shepherd of the Hills, A Message from Mars, Chocolate Soldier, Rainey's African Hunt, The Rosary, Satan, Winning Loser, Western Honor, The Range Rider, Capturing a Sea Elephant, Missionary Work in China, Reluctant Cinderella, Last Days of Pompeii, Littlest Rebel, Efficiency Edgar's Courtship, Just Out of College, Prince of Graustark, Golden Idict, Slim Princess,In the Palace of the King, Vicar of Wakefield, Young Mother Husbard, Kill Joy, Little Miss Grown-Up, Wanted—A Brother, Dream Doll, Little Sunset, Magic Toymake, Dick Whittington and His Cat, Bridge of Fance, Little White Girl, Yellow Umbrella, Where is My Mother. Christie comedies, Max Linder comedies, Farmer Alfalfa cartoons, Musty Suffer comedies, Hard Luck comedy), The Passion Play, In the Beginning, Childhood of Moses, Lea-Bel travelogues and nature study films.

STARRING IN J. G. PICTURES, INCORPORATED.

Silee Film Exchange, 200 S. State St.—Blind Love Boarder Raiders, Unknown Ranger, Dangerous Trails, Crimson Shoals, Jester Comedies, Human Passions, Ashes of Love, Heart of the Jungle, Suspicion, The Profiteer, Miss Arizona, City of Purple Dreams, Lust of the Ages.

Greater Stars Productions, Inc., 537 S. Dearbron St. (For Ind., Ill. and Wis).—Hearts of Men, Tempest and Sunshine, Yankee Doodle in Berlin, Sins of the Children, Eyes of Youth, Long Arm of Mannister, Dr. Jekyll and Mr. Hyde, Atonement The Borbidden Women, The Boomerang, Stecher-Caddock Wrestling Match (2 reels), Will Rogers Illiterate Digest, Love Without Question, Place of Honeymoons, Blindness of Youth, Bubbles, Soulf of Rafael.

Celebrated Player Film Corp., 207 S. Wabash Ave.—The Gumps, Depths of the Sea, Living Book fo Nature, Single Reel westerns, Jungle comedies, Hank Mann single reel comedies, Gayety comedies, Christie comedies, Topical Tips, Salisbury Wild Animals, Gaumont Pictorial, Gaumont News, Gaumont Graphic Muriel Ostriche comedies, Snap Shots, Urban Chats, Smiling Billy Mason comedies, Briggs comedies; following 2 reel comedies: Christie Specials, Hall-Room boys, Hank Mann, Northwoods, Film specials, Monty Banks, Polly Moran, Gump cartoons.

LOUISIANA

SHREVEPORT, LA.—

Liberty Amusement Co., Inc., 627 Crockett St.: For La., Miss.: 12 Texas Guinans, 18 Mack Swain comedies. For Tex., Okla. and Ark.: The Spoilers, Mothers of Liberty, For Tex., Okla., Ark. and La.: The Deemster.

NEW ORLEANS, LA.—

Pearce Films, 608 Canal St.: 15 two reel Wm S. Hart westerns, 16 two reel Tom Mix westerns 12 two reel Anna Little westerns, 29 Keystone comedies, 17 one reel Chaplins, 32 one reel Arbuckles, ½ reel Pictorial Life, 1 reel Fletchers Screen Monologue each week, 10 episode The Hand of Vengeance, 12 episode The Liberator, 15 episode The Mystery of 13, 24 Al. Jennings two reel westerns, 24 Neal Hart 2 reel westerns, 24 Helen Gibson 2 reel subjects, 12 Cuckoo Comedies, 26 Jester comedies; Her Code of Honor, A Man in the Open, Her Game, A Man's Fight, Woman Under Oath, Adele, Light of Western Stars, Playthings of Passion, Cleopatra, Warfare of the Flesh, Birth of Democracy, Enlighten Thy Daughter, Denny From Ireland, The Snail, The Hell Hound of Alaska, The Lone Avenger, Berlin via America, The Grain of Dust, Woman, The Mormon Maid, Miss Arizona, Modern Magdalen, Human Orchid, Zongar, The Bargain, The Bandit and the Preacher, Today, Eyes of the World, Spreading Evil, Still Alarm, Woman's Law, Hushed Hour. Suspicion, Girl from Nowhere, Raffles. Why the Bullshevik, Alma Where do you Live, Your Wife and Mine, Reclaimed, The Heart of Texas Ryan, the Law of Nature, Boots and Saddles, Hands of the Law, Virtuous Sinners, The Power of Evil. The Lady of the Dugout, The Window Opposite The Blindness of Youth, The House without Children, The Confession, Husbands and Wives Crimson Shoals.

MARYLAND

BALTIMORE, MD.—

Screen-Art Pictures, 412 E. Lexington St.—Reclaimed, Someone Must Pay, The Sacred Flame, Charlie Chaplin comedies, One Million Dollars Reward (serial), Girl from Nowhere, Sins of the Children, Long Arm of Mannister, Atonement, Virtuous Sinners A Child for Sale, Dr. Jeklyy and Mr. Hyde, Bobby Burns comedies.

Mozart Film Exch.—Fickle Women.

Square Deal, operating Wilkesbarre exchange opened a local office.

MASSACHUSETTS

BOSTON, MASS.—

R. D. Marson Attraction Co., 26 Piedmont St.—Billy West and Gale Henry comedies. Texas Guinan and Billy Franey comedies.

Klein Distributing Corp., 53 Church St. Jackie Saunders in A Bit of Kindling Betty Be Good, Bab The Fixer, Sunny Jane, The Wild cat, The Checkmate; Anita King in The Girl Angle; The Superman, The Spoilers, Idle Wives, and the Children Pay, In the Days of Daring, Brown of Harvard, The Mysterious Mr. Browning, 6 Security Features, 6 subjects starring Gloria Joy and Henry King, 15 two reel Shorty Hamilton westerns, The Demon's Shadow (serial).

Popular Film Co., 14 Piedmont St.—For New England Territory: Her Moment, Should She Obey, The Cast Off, Martin Eden, High Hand, Master Cracksman Land of the Head Hunters, Has Man a Right to Kill, Monte Cristo, The Decoy, The Span of Life, The Cycle of Fate, Dan, Michael Strogoff, Reclaimed, The Thoroughbred, Man on the Box, Macbeth, 10 Jackson features, 50 one and two one reel comedies and a series of 12 new feature to be released at the rate of one a month. First one Secret Formula.

Major Film Corp., 16 Piedmont St.—Neal Hart series, Hank Mann and Mack Swain series, Gaumont pictorial Life and Vodavil series, Princess Mona Darkfeather series, Texas Guinan series, Anna Little series. Helen Gibson series, Once to Every Man Circumstantial Evidence, Echo of Youth, Reclaimed, She Wolf, Little Shephard of Bargain Row, Man Trail, Open Places, Men of the Desert, Little Shoes, Efficiency Edgar's Courtship, Land of Long Shadow, Alster Case, Range Boss, Gift of Gab, Knock Na Gow, Soul of a Child, Are you Legally Married, Power of Evil, Boots and Saddles, Hands of the Law, Lion of the Hills, Wizard of Oz Crisis, Eyes of the World, Shepherd of the Hills.

Eastern Feature Film Co., 57 Church St.—Blind Love. Mother I Need You, Bubbles, The Key to Power, The Hidden Code, Midnight Gambols, The Common Level, A Place of Honeymoons, Nobody's Child, What Woman Want, Why Tell, Dr. Jekell & Mr. Hyde, Someone Must Pay, Virtuous Men, Long Arm of Mannister The Boomerang, Sins of the Children, Yankee Doodle in Berlin, Women, Sky Eye, Virtuous Sinners, The Atonement, The Girl from Nowhere, Suspicion, Beyond the Law, Wives of Men, The Still Alarm, The Prodigal Wife, The Accidental Honeymoon, Nine Tenths of the Law, When the Desert Smiled, Carmen of the Klondike, Stolen Orders The Lady of the Dugout, Struggle Everlasting.

Boston Photoplay Co., 50 Broadway.—Raffles, The Public Defender, Redemption, Mother, The Mormon Maid, The Libertine, Unpardonable Sin, Mickey, Lost Battalion, Hearts of Men, Loyalty, When Destiny Wills, Peg O' the Sea, Humility, Staking His Life, The Master Crook. 16 five reel William Hart subjects, 7 five reel Norma Talmadge subjects, 12 five reel Douglas Fairbanks subjects 9 five reel Frank Keenan subjects, 17 two reel William Hart subjects, 24 one reel Fatty Arbuckle subjects, 13 two reels Shorty Hamilton subjects, 33 five and six reel Art Drama productions, 9 Lynch productions, 666 one reel Christie comedies, 15 single reel Jungle comedies, 6 single reel western subjects; following features approved for Sunday showing: Fighting in France, The Waif, The Other Girl, Little Sunset, She Stoops to Conquer, Guarding Old Glory, Little Miss Fortune, The House of Cards, Miss Deception, When You and I Were Young, Think It Over, The Little Samaritan David Copperfield, Quincy Adams Sawyer; 500 feet patriotic subjects; Star Spangled Banner, Columbia, The Battle Cry of Freedom; 8 Outing-Chester travel pictures.

Associated First National Pictures of N. E. Inc., 7 Isabella St.—First National franchise holders. Also Universal releases, Lehrman comedies, Fire Flingers, Depths of the Sea, Hall Room Boy comedies, Screen Smiles, Gaumont News, Graphic Weekly and Gumps.

Klein Distributing Corp.—The Heart of a Woman.

Climax Film Corp.—Love's Battle and the Fourth Face.

Arrow Film Corp. of New England.—The Golden Trail.

Motion Picture Distributing Corp., 214 Eliot St.—Exploits of German Submarine U-35, Greater Sinner, The Lone Hand, Springtime, Ashes of Desire, Frivolous Wives.

Charles T. Horan

Director

J. G. Productions

"Man's Plaything"
with Grace Davison

"Black Eyes"
with Taylor Holmes

Hatch Photoplay Service, 42 Melrose St.—For New England.—Love Without Question, The Sacred Flame, The Illiterate Digest.

Lightning Photoplays Service of N. E., 20 Melrose St.—Lightning Bryce and A Woman in Grey (serials), 12 two reel Northwoods dramas, 12 two reel Lone Star westerns, 12 two reel Franklyn Farnum subjects, 8 two reel Sunbeam comedies, Chamber Mystery, Wolves of the Street and Law of Nature.

Masterpiece Film Distributing Corp., 12 Piedmont St.: For New England—Hearts in Exile, Rise of Susan, Lola without a Soul, The Feat of Life, The Savage Instinct, Marriage a la Carte, Dark Silence, The Yellow Passport, The White Rider, The Pawn of Fate, The Butterfly on the Wheel, Should a Wife Forgive, The Closed Road, The Almighty Dollar, The Ivory Snuff Box, The Hand of Peril, 7 Alice Brady subjects, 6 Robert Warwick subjects, 5 Ethel Clayton subjects.

MICHIGAN

DETROIT.—

Arthur S. Hyman Attractions Inc., Film Bldg.—26 two reel Hank Manns, 15 two reel Joy comedies, series of 2 reel Westerns including Border series, Emmett Dalton series and Wallace Coburn series. Also single reel Outing Chester travelogues, Hawk's Trail (serial), Mystery of 13 and Vanishing Trails (serials), Franklin Farnum series, Chamber Mystery, Man of the West, Woman's Man and Love's Protege. Johnny Ray single reel comedies, George Ovey single reel comedies. Unique single reel comedies. Territorial rights on Fool's Gold, Virtuous Men, Wives of Men, Woman, When the Desert Smiled, Hearts of Man, Penny Philanthropist, Mother Love and the Law, Raffles, Redemption, The Whip, I Believe and Her Bargain.

The Educational Film Company, Film Building Elizabeth and John R. Street,—releasing Will Rogers, Illiterate Digest, Urban's Movie Chats, Screen Snapshots, Gaumont Pictorial Life, Tom Bret's "Topical Jazz, monologue and Motoy cinema dolls;; ;distribution through Standard Film Service Company, Film Bldg., Detroit, Michigan for Michigan and Northwestern Ohio.

The Federated Film Exchange Company, Film Building, Elizabeth and John R. Streets, distributing the product of the Federated Film Exchanges of America, Inc., including Monty Banks comedies, Nobody's Girl, a Billy Rhodes feature, and a series of features, comedies and serials, distribution through Standard Film Service Co., in Michigan and Northwestern Ohio.

Standard Film Service Company, Film Building, Elizabeth and John R. Streets, Harry L. Charnas, General Manager, J. C. Fishman, manager; member federated film exchanges of America, Inc., distributing Federated product, including Monty Banks comedies, Nobody's Girl, a Billy Rhodes feature and a series of features, comedies and serials; also distributing the product of the Educational Film Company, including Will Rogers' Illiterate Digest, Urbans Movie Chats, Tom Bret's Topical Jazz monologue, Screen Snapshots, Gaumont Pictorial Life and Motoy cinema dolls; also distributing A1 St John, Hall Room Boys, Alice Howell, Muriel Ostriche, Gale Henry, Christie Special, Billy West, Jester, Sunbeam, Bobby Burns, Majestic and Briggs two reel comedies, Franey, Gayety, Christie, Briggs, Majestic, Capital, Arbuckle, Keystone, Jungle and Kid one reel comedies, Tom Mix one reel Westerns and comedies, William S. Hart and Texas Guinan two reel westerns, North Woods two reel dramas, Depths of the Sea, U-35, The End of the Road, Open your Eyes, and Fit to Win, specials and The Lost City, The Carter Case, The Masket Rider, Lightning Bryce, The Lurking Peril, The Tiger Band and A Woman in Grey, serials, Territory, Michigan and Northwestern Ohio.

Strand Features Inc., 201 Film Exchange Bldg.: Fires of Hope, Human Shuttles, House of Cards, Shadow of Fear, Behind the Mask, Perfect Model, Still Alarm, Sinners Three, The Valley of the Night ,The She Wolf, She Pays, The Curse, Days of Daring, Eternal Penalty, Roses & Thorns, Justice, Guilty Woman. Modern Venus, Who Knows, Unknown Ranger, Dangerous Trails, Witches Lure; 18 one reel Chaplins, 3 two reel Chaplins; 51 one reel Ham and Bud, 24 one reel Fatty Arbuckles, 16 two reel Tom Mix, 12 two reel Lone Star series, 16 two reel Kathlyn Williams animal subjects, 19 two reel A1 Jennings westerns, 10 one reel Hank Manns, 12 two Texas Guinan westerns, 4 one reel and 4 two reel Jolly comedies, 12 two reel Canadian Northwest Mounted Police subjects, 12 two reel Franklyn Farnum westerns, 14 two reel Helen Gibson railroad subjects, 18 two reel Neal Harts westerns, 18 one reel Gumps cartoons, 16 one reel Poppy comedies, 16 two reel Wm. S. Hart stubjects, 1919 Pendleton Roundup, 26 two reel Westerns and Kay Bee, 12 one reel Jaxon comedies, Ford Sterling 2 and 3 reel comedies, 3 two reel Chester Conklins, 1 two reel Billy West, 3 two reel Fatty Arbuckle and Mabel Normand, 1 three reel Fatty Arbuckle and Mabel Normand, Red Viper, Through Eyes of Men, Human Passions, What Happened in Paris, 15 two reelers Adventures of a Girl Reporter, Helen Holmes series. Shorty Hamilton series, Zip comedies.

William A. Haynes has opened a new independent exchange.

MINNESOTA

MINNEAPOLIS, MINN.—

Elliott Film Corp., Produce Exchange Bldg.: For Iowa: Birth of a Nation, The Crisis, Ramona, Stolen Orders, Five Nights, Cleopatra, Mothers of Liberty, Whither Thou Goest, Zongar, On the Isonzo, Little Orphan, Salamander, Corruption, Soul of a child. For Nebraska: Birth of a Nation, The Crisis, Romona, Five Nights, Cleopatra, Mothers of Liberty, Little Orphan, Whither Thou Goest, On the Isonzo, Zongar, Salamander. For Minn., N. and S. Dak.: Birth of a Nation, The Crisis, Ramona, Stolen Orders, Submarine Eye, Garden of Allah, Birth of a Race (Minn. only), Virtuous Men, Public Defender, Cleopatra, Five Nights, Mothers of Liberty, Salamander, Heart of the Jungle, Corruption, Zongar, The Snail, Denny from Ireland, Whither Tho Goest, On the Isonzo, Cold Deck, Are You Legally Married, Stripped for a Million, Witching Hour, Soul of a Child, Little Orphan, Topical Tips, Helen Gibson series, Shorty Hamilton series. For Wis.: The Crisis, Ramona, Submarine Eye, Garden of Allah, Stolen Orders, Public Defender, Mother of Liberty, Cleopatra, Five Nights, Wither Thou Goest, Zingar, Little Orphan, On the Isonzo, Denny from Ireland, The Snail, Are you Legally Married? Stripped for a Million, Heart of the Jungle, Salamander, Comedies (5), Helen Gibson series, Corruption, Witching Hour, Soul of a Child, Topical Tips, Shorty Hamilton series.

William A. Lochren Film & Slide Co., Film Exchange Bldg: Manufacture commercial and industrial subjects, educational films, news pictures and scenics. Distribute Northwest Weekly (news reel), special industrial and educational subjects, boy scout pictures, scenics, etc.

Friedman Film Corp., 300 Film Exchange Bldg.: Minn., Wisc., N. Dak., S. Dak.: The Unpardonable Sin, The Whip, The Spoilers, Grain of Dust, Lust of the Ages, The Bar Sinister, 16 William S. Harts, 7 Norma Talmadges, 12 Douglas Fairbanks, 9 Frank Keenans, Fatty Arbuckle comedies.

Wescott Film Corp., 700 Film Exchanges Bldg.: Midland Film Co., same address for Minn., N. and S. Dak., and Wis., as follos: Fall of Babylon, Mother and the Law, Ranger, Pen Vulture and When Arizona Won. Westcott Film Corp.: Masque of Life, Modern Lorelei and A Morman Maid. (Westcott distribute for Midland Film Co.)

First Film Co., 305 Loeb Arcade Bldg.: For Minn., No. and So. Dak.: Lightning Bruce (serial), Eyes of Youth, Forbidden Woman, Soul of Rafael, Mid-Channel, 2 Wm. Hart subjects, Custer's Last Fight, Love Without Question.

Tri-State Film Exchange, Loeb Arcade Bldg:—Lost City (serial) for Wis., Minn., N. and S. Dakota, Tex series from Arrow Corp., for Minn., N. and S. Dakota, Subeam Comedies from Florida Film Corp., for Minn., N. and S. D. Mack Sennett Keystone Mutual re-issues for N. and S. D. and Minn., Northwood 2 reel dramas for N. and S. D.

Midland Films, Inc., Film Exchange Bldg.—The Fall of Babylon, The Mother and the Law, Up in Mary's Attic, Silk Husbands and Calico Wives, The Golden Trail, Woman's Man, The Ranger, Pen Vulture, When Arizona Won.

HARRY A. FISCHBECK

Cinematographer, U. S. C.

Photographing

GRACE DAVISON

European Productions of the Highest Class

We Are One of the Oldest and Largest

FOREIGN PRODUCERS

FOR NEGATIVE RIGHTS

WIRE OR WRITE

The Swedish Biograph Company

220 West 42d Street, New York

Offices: LONDON STOCKHOLM PARIS

ERNEST MATTSSON, *General Manager*

MISSOURI

ST. LOUIS, MO.—

United Film Service, 3628 Olive St.: Mickey, Hearts of the World, Fall of Babylon, Mother and the Law, Sherry Releases, George Kleine releases, Birth of a Nation, Custer's Last Fight, The Curse, I Believe, The Ranger, Brown of Harvard, Neal Hart in 2 reel westerns, Al Jennings in 2 reel westerns, Helen Gibson 2 reel railroad dramas, Helen Holmes in The Fatal Fortune (serial), Kay Bee Union, Arbuckle and Chaplin comedies, Keystone comedies, The Lost City (serial).

Standard Film Corp., New Plazza Bldg.: Serials: Silent Mystery, Masked Rider, Mystery of Thirteen, Lightning Bryce, Stingaree; Features: Unpardonable Sin, Today, Mad Lover, Eternial Penalty, Roses & Thorns, She Pays, Guilty Woman, Justice, Bar Sinister, Those Who Pay, Whither Thou Goest, Men, Birth of Democracy, Just a Woman, One Law for Both; 2 reel comedies: Christie, Hall Room Boy, Romaynes; 1 reel comedies: Christie, Ham and Bud, Arbuckle, George Ovey; Specials: 10 scenic subjects, Screen Monologue, Photoplay Screen Monologue, Photoplay Screen Supplement, Topical Tips, Log of U-35; 2 reel western: 10 Tom Mix subjects, 8 Shorty Hamilton subjects; 16 Kathlyn Williams subjects.

Independent Producers Film Corp.; Empress Theater Bldg.—26 features and 3 serials from Hallmark. Also Blazed Trail, 2 reel westerns, and Ebony comedies.

Independent Film Exchange, 3431 Olive St.—The Woman He Chose, Virtuous Men, Are You Legally Married, Tempest and Sunshine, 2 reel western Blazed Trail productions, The Carter Case (serial).

KANSAS CITY, MO.—

Standard Film Corp., 12 East 17th St.: Serials: Lightning Bryce, Masked Rider, Mystery of 13 Silent Mystery, Stingaree; Tom Mix two reelers. Wm. S. Hart two reelers, Kathlyn Williams two reelers; Keystone, Hall Room Boy, Romayne Ham and Bud, Jaxon and Arbuckle comedies; The Bargain, Bandit and the Preacher, Hell Hound of Alaska, Foursquare Feature, Roses and Thorns, She Pays, Eternal Penalty, Justice Guilty, Woman, Unpardonable Sin, Five Nights Woman's Law, Today, Mad Lover, Satan on Earth (2 reels), Real Roosevelt (2 reels), Gaumont News, Gaumont Graphic, 2 reel Harry Carey Westerns.

Exhibitors' Film Co., 302 Ozark Bldg—Exhibitors' Mutual features, Rothacker Outdoor scenics, Little Sambo comedies, Broncho Billy 1 reel dramas, Snakeville comedies, Billie Rhodes comedies; Tom Moore 2 reel dramas; also Stripped for a Million, The Perfect Model, Tempest and Sunshine and Virtuous Men.

Equitable Film Corp., 412 Ozark Bldg.—Mothers of Liberty, The City of Purple Dreams, Who Shall Take My Life, Cleopatra, The Human Orchid, A Modern Lorelei, The Public Defender, The Master Crook, Hearts of Men, The Belgian, Zeppelin's Last Raid, Who's Your Neighbor? The Curse of Eve; 12 Anna Little 2 reel westerns, 27 Billy West 2 reel comedies, 16 Doll Motoy 1 reel comedies, 15 Shorty Hamilton 2 reel westerns, 11 Blazed Trail 2 reelers, 1919 Pendleton Round-Up, 12 reel serial Maciste, 3 Great Northern 4 reel dramas, 16 Jester 2 reel comedies, 10 Land of Rising Sun 1 reel scenic educationals, 24 Gale Henry 2 reel comedies, 10 Napoleon and Sally 1 reel comedies.

NEBRASKA

LINCOLN, NEB.—

Nebraska Feature Co., 1210 P St.: At present only making pictures and renting a cheap, commercial service.

OMAHA, NEB.—

Omaha Film Exchange, 198 S. 14th St.—Neb. and Iowa.—Fool's Gold, Strife, Stripped for a Million, Denny from Ireland, The Snail, Pen Vulture, The Ranger, When Arizona Won.

F. A. F. Enterprises, Inc., 214 So. Fourteenth St.—Yankee Doodle in Berlin, Carmen (Charlie Chaplin), Someone Must Pay, Hearts of the World, Gayety comedies.

Fontenelle Feature Film Co., 1504 Harney St.: Iowa and Neb.: The Vigilantes, Woman, Husbands and Wives, Masque of Life, Heart of Texas Ryan, Witches Lure, Hall Room Boys 26 two reelers, Billy West 30 2 reelers, Gale Henry 20 two reelers, 2 reel Neal Harts, Al Jennings and Helen Gibson, 18 Arrow Border Pictures, 12 two reel Canyon pictures, Gaumont News Service, Topical Tips, Gaumont Pictorial Life, 15 Price Indian dramas, Lightning Bryce and Hand of Vengeance (serials).

NEW YORK

ALBANY, N. Y.—

Gardiner Syndicate, 47 W. Swan St.—Mickey, Yankee Doodle in Berlin, Birth of a Race, Lost Battalion, Everybody's Business, Virtuous Men, Sacred Flame, Silk Husbands and Calico Wives, Tillie's Punctured Romance, Superman, Blindness of Youth, Married Virgin, Dream of Fair Women, The Bargain, Hellhound of Alaska, Bandit & the Preacher, Staking His Life, Satan's Pawn, Straight Road, single and two reel Chaplin and Arbuckles, 2 reel Wm. Harts and 2 reel Sennetts and Kay Bees single reel Keystones.

Ben Fitzer opened new independent exchange also operating in Buffalo with Woman Untamed, the first release.

BUFFALO, N. Y.—

Pioneer Film Corp., 145 Franklin St.—For territory west of Utica and Binghamton, N. Y.—Atonement, Dr. Jekyll and Mr. Hyde, Long Arm of Mannister, Unpardonable Sin, Boomerang, Girl from Nowhere, Sins of the Children, Lady of the Dugout, Virtuous Sinners, Hearts of Men, Little Orphan Annie, Wives of Men, Suspicion, Still Alarm, Who Shall Take My Life, Cold Deck, Civilization, Bubbles, Hidden Code. Serials: Lurking Peril, Carter Case and Craig Kennedy; Facts and Follies.

Merit Film Corp. 327 Main St.—Following 2 reel comedies: Hall Room Boys, Keystone comedies Jester Super comedies, 2 reel Bear Cat comedies, Beech Nuts, Ambrose and the Bathing Girls; following single reel comedies Hank Man, Popply comedies, Mack Swain and George Ovey; Topical Tips; 2 reel dramas; 12 Texas Guinan, 4 Lone Star westerns, 4 Franklyn Farnum, 5 Kathlyn Williams adventures and animal pictures, 4 Helen Gibson railroad dramas; Merit Feature: She Wolf, Brown of Harvard, Fools Gold, Heart of Texas Ryan, Who's To Blame, A Wife's Story, Like an Old Fool, Truth Will Prevail, Repentance, David Copperfield; Masterpiece Features: The Trap, A Woman Alone, Maternity. The Man of the Hour, The Stolen Voice, Friday the 13th. The Raake, The Dancer's Peril. Human Driftwood, The Family Honor, Souls Adrift, Whims of Society, The Hidden Scar, The Pawn of Fate, Butterfly on Wheel, The Closed Road, Should a Wife Forgive. The Divorce Game and The Man Who Forgot; Mother I Need You; Francis Ford serials.

Dooley Exchange, Inc, 338 Pearl St.—5 five reel Shorty Hamilton subjects, When the Desert Smiled, His Daughter Pays, Miss Arizona, The Profiteer, Once to Every Man, The Window Opposite, Stripped for a Million, Reclaimed, Are You Legally Married, A Child for Sale, Unknown Ranger, Dangerous Trail, Border Raiders; Serials: Vanishing Trail, Lightning Bryce, $1,000,000 Reward; 24 two reel Neal Hart 24 tw reel Al Jennings, 12 two reel in An Little, 13 two reel Texas Guinan; 26 two reel Billy West, 27 two reel Billy West, 26 two reel Gale Henry; 24 one reel Tom Mix, 10 one reel Monkey comedies, 9 two reel Jester comedies, "Let 'Er Buck" (1919 Pendelton Round-Up), 52 one reel Educational subjects, 52 one reel Gaumont's Pictorial Life.

Nu-Art Pictures Corp 221 Franklin St.: N. Y. State, exclusive of N. Y. City.—Eyes of Youth, Forbidden Woman, Mid Channel, For the Soul of Rafael, Why Women Sin, Love Without Question.

FRANK BEAL, *Director*

M. P. D. A.

Address: Box 27, Wid's Daily — Hollywood, California

SYRACUSE, N. Y.—

Dooley Exchange, Inc., 445 S. Warren St.: 5 Shorty Hamilton 5 reelers; When The Desert Smiled, His Daughter Pays, Miss Arizona, The Profiteer, Once to Every Man, The Window Opposite, Stripped for a Million, Reclaimed, The Unknown Ranger, Dangerous Trails, The Border Raiders, A Child for Sale, Are You Legally Married; 24 two reel Neal Harts, 24 two reel Al Jennings' 12 two reel Ann Little's, 13 two reel Texas Guinans, 26 two reel Billy West, 27 two reel Billy West, 25 2 reel Gale Henry, 26 two reel Alice Howell, 24 one reel Tom Mix, 10 one reel Monkey comedies, 9 two reel Jester comedies, "Let 'Er Buck," 1919 Pendelton Round-Up, 52 one reel Educational subjects, 52 one reel Gaumont Pictorial Life, Lightning Bryce (serial), $1,000,000 Reward (serial).

UTICA, N. Y.—

Robbins Film Co., Inc.,: Up in Mary's Attic, The Confession, Blind Love, The Price Woman Pays, The Lone Hand, The Crisis, Charles Joy comedies, The Children Pay, Al St. John comedies, Vod-a-Vil movies (24 subjects) and The Fatal Fortune (Helen Holmes Serial).

NEW YORK CITY.—

Pioneer Film Corp., 126 West 46 St.: The Lost City, What Women Want, Hidden Code, Place of Honeymoons, Nobody's Child, Midnight Gambols, Empty Arms, Bubbles, Dr. Jekyll and Mr. Hyde, Sins of the Children, Atonement. Girl from Nowhere, Long Arm of Monnister, The Boomerang, Unpardonable Sin, Hearts of Men, Lady of the Dugout, Virtuous Sinners, Redemption, To-Day, Carmen of the Klondike, Still Alarm, Wives of Men, Suspicion, Cold Deck, Who Shall Take My Life, The Garden of Allah, Accidental Honeymoon, Struggle Everlasting, Civilization, Facts and Follies Series (13).

Medal Film Co., Inc., 1476 Broadway—Productions for Cuba, Porto Rico, Santo Domingo and Hayti. Through branch offices exploit productions of Metro, Goldwyn, Essanay Triangle and J. Brockliss, Inc.

Warner Bros., 220 West 42nd St.—Lost City and Tiger Band serials, Al St. John and Monty Banks two reel comedies.

Commonwealth Film Corp., 1600 Broadway—Virtuous Men for N. Y., including Westchester Co., Eyes of Youth for N. Y. (up state handled by Nu-Art Pictures Corp), Forbidden Women for N. Y., Sacred Flame for N. Y. C., Westchester Co. and No. N. J., Silk Husbands and Calico Wives for N. Y. C. and Westchester Co., Love Without Question for N. Y., Why Women Sin for N. Y., Whispering Devils for N. Y. and No. N. J., She Played and Paid for N. Y. and No. N. J., For the Soul of Rafael for N. Y., Mid Channel for N. Y.

N. Y. Independent Masterfilms, Inc. 130 West 46th St.: For N. Y. and Northern N. J.: Skinner's Dress Suit, Skinner's Baby, Golden Idiot, Fools for Luck, Small Town Guy, Efficiency Edgar's Courtship, The Alster Case, Little Shoes Misleading Lady, Young Mother Hubbard, Man Trail, Little Shepherd of Bargain Row, Men of the Desert, Range Boss, Land of Long Shadows, Open Places, Stripped for a Million, When Arizona Won, Pen Vulture, Denny from Ireland The Ranger, The Snail, 10 one reel Broncho Billys, 12 two reel subjects Do Children Count, 9 split reel subjects—educational, 5 Charlie Chaplins, ill Rogers Illiterate Digest, Jack Gardiner's Gift of Gab, 12 two reel Blazed Trail subjects.

Gardiner Pictures, 729 Seventh Ave. (Also 47 W. Swan St., Buffalo; 4 Clinton Ave., Albany.) Mickey, Tillie's Punctured Romance, The Birth of a Race, The Married Virgin, Silk Hushangs and Calico Wives, Yankee Doodle in Berlin, The Lost Battalion, Everybody's Business, Virtuous Man, The Superman, The Scared Flame, The Borgain, Staking His Life, The Bandit and the Preacher, The Hell Hound of Alaska, Satan's Pawn, The Straight Road, A Dream of Fair Women, The Real Roosevelt, Custer's Last Fight, Satan on Earth, Charlie Chaplin comedies, Mack Sennett comedies, Sennet Keystone comedies, Fatty Arbuckle comedies, Wm. S. Hart westerns, Shorty Hamilton westerns, Kay-Bee Westerns.

Reelcraft Pictures Corp., 729 Seventh Ave.: 9 one reel William Franey comedies; 15 one reel Billy West comedies; 7 two reel Alice Howell comedies; 11 two reel Milburn Moranti comedies; 3 one reel Burrud (Sunset) scenics; 15 two reel Texas Guinan Westerns; 10 one reel Napoleon & Sally comedies; 12 two reel Gale Henry comedies.

Merit Film Corp., 130 West 46 St.: Hall Room Boy comedies, 2 reels, released every other week; 1 two reel comedy every week; 1 one reel comedy every week. Following two reel dramas: Texas Guinan series, Helen Gibson series; Lone Star series, Kathlyn Williams series, Franklyn Farnum Canyon series, The Gump Cartoon released every week; 1 reel scenic released every other week. Serials: Mystery of 13 starring Francis Ford and The Hawk's Trail starring King Baggot.

N. J. Rolfe Film Co., 729 Seventh Ave. (N. J distributors for Jans and Equity Productions.) For Northern New Jersey: The Eyes of Youth. The Forbidden Woman The Soul of Raphael, Mid Channel, Love without Question, A Woman's Business, Wing's of Pride, Silk Husbands and Calico Wives, Echo of Youth, Ashes of Love. When Men Betray, Unpardonable Sin, Hearts of Men, Stolen Orders, 20,000 Leagues Under the Sea, Even as You and I, Witching Hour, Houdini serial, Ham and Bud comedies. For entire New Jersey: Witching Hour, 20,000 Leagues Under the Sea, Hearts of Men and Unpardonable Sin.

Famous Picture Sales Co., 729 Seventh Ave.: Someone Must Pay, The Echo of Youth, The Red Viper, It Happened in Paris, Mother Love and the Law, The Little Orphan, Five Nights, Your Wife and Mine, Human Passions, The Eternal Penalty, Roses and Thorns, She Pays, Justice, Days of Daring, The Guilty Woman, Johnny Dooley comedies, The Log of the U-35, 6 single reel comedies starring Billy Parsons and Constance Talmadge, 20 two reel Helen Holmes subjects.

W. H. Productions Co., 71 West 23 St.: Two reel Mack Sennett Keystone Comedies; 4 Two reel and 22 one reel Chaplins; 28 one reel Keystone Liberty comedies; 28 one reel Keystone Eagle comedies; 15 Two reel Shorty Hamiltons; 24 One Reel Fatty Arbuckles; 15 Two reel Kaybee Union; 15 Two reel Kaybee Columbia. Also Tower Film Corp., as follows: The Bargain, The Bandit & The Preacher and Hell Hound of Alaska, 6 reels each; Dakota Dan, Double Crossed, The Last Card, A Knight of The Trail, A Square Deal, Horns & Hoofs, The Bad Man, The Fugitive, The Gentlemen From Blue Gulch, The Silent Stranger, The Marked Deck, The Haters, Taming the Fourflusher, Mr. Nobody, Over the Great Divide, A Reformed Outlaw, 2 reels each. And 11 one reel and 1 two reel New Fatty Arbuckle Series; 12 one reel Arbuckle Comedies, K Brand; 18 one reel Keystones, 6 One reel Kid Pictures, 2 Two reel Harts, Custer's Last Fight (3 reels), 2 one reel Chaplins.

Aywon Film Corp., 729 Seventh Ave.: Blind Love, Evolution of Man, The Woman Beyond Reproach (6 reels), Unknown Ranger, Dangerous Trails, Border Raiders (5 reels); Joy Comedies, 15 two reelers; Harry Carey, 15 two reelers; Helen Holmes, 20 two reelers.

Jacob Wilk, 1476 Broadway: Ashes of Desire.

Empire State Film Corp., 729 Seventh Ave.: For New York and New Jersey: Tex Elucidator of Mysteries; 12; one every month; first three released — Circumstantial Evidence, Wall St. Mystery and Unseen Witness, Next three—Trail of the Cigarette, The Bromley Case and The Sacred Ruby. 5 reels each.; Also The Chamber Mystery, Wolves of the Street. Woman's Man—5 reels, The Vigilantes and Desert Scorpion—6 reels. 26 two reel Hank Mann Comedies; 26 Screen Snapshots; 26 Charles Urban Movie Chats; 26 Tales of the Tropics; 12 Northwoods Dramas (2 reels); 15 episode Serial "The Woman in Grey."

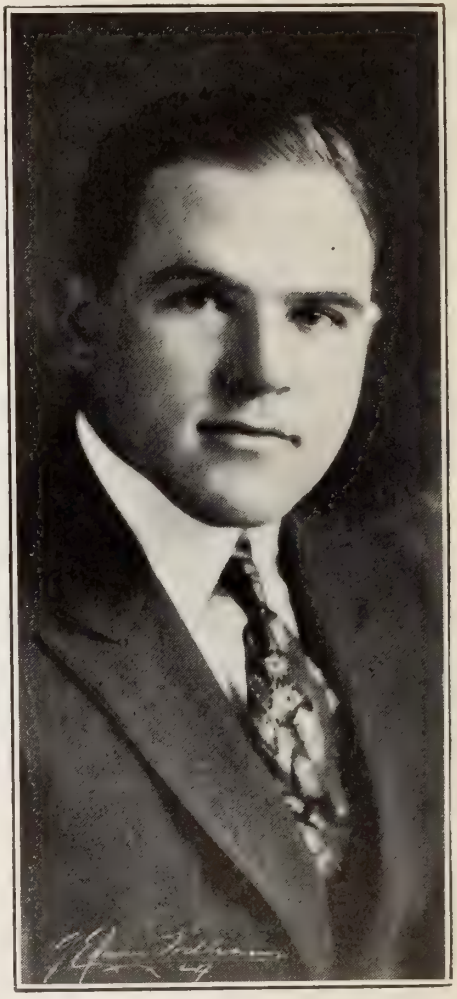
Peerless Picture Co.—The Heart of a Woman.

Frank Gersten, 130 West 46 St.: For Northern New Jersey: Blindness of Youth, Someone Must Pay, The Heart of Texas Ryan; 12 two reels Franklyn Farnum subjects; 15 two reel Neal Hart subjects; 15 two reel Al Jennings subjects; 6 Bill Parsons and Constance Talmadge single reel comedies.

HAROLD LLOYD COMEDIES

Consistently Good Since 1914 and Getting Better All The Time

HAROLD LLOYD



HAL ROACH
Producer and Director

HAL ROACH STUDIOS CULVER CITY, CALIFORNIA

Arrow Film Corp., 220 West 42nd St.: Features: Woman's Man; Love's Protege; Daughter of the Don; Tex, Elucidator of Mysteries (series of 12 five reel detective pictures); The Desert Scorpion; Wolves of the Street; The Chamber of Mystery; The Vigilanties; Before the White Man Came. Short Subjects: The Lurking Peril (15 episode serial); The Fatal Sign (14 episdoe serial). Two reel Western dramas: Blazed Trail, The Northwoods Drama and Border Pictures. One and two reel comedies: Arrow one reel; Hank Mann 10 one reelers; Sunbeam two reelers, 26 Hank Mann two reelers; 12 two reelers with Murial Ostriche; 8 two reel Xlnt comedies. Novelties: Exploits of the German Raider "Moewe," 2 reels; The Nation's Mirror, 12 two reel Americanization pictures issued one a month.

Territorial Sales Corp., 1600 Broadway: Following Jester Comedies, It's a Great Life, Some Baby, Ain't It So, The Recruit, In the Wild West, A Mexican Mixup, Can you Beat It, Business without pleasure, All fur her, Fly ball, Wrong flat, Oh what a day, The tenderfoot, Gee whiz, Framed up, You're Next, In the Swim, Almost Married, Camouflage, Golden Romance, He Wins, Fatal Flower, Peace and Riot, The wisest fool, She me, Chickens in Turkey.

Samuel Cummins, 1476 Broadway: Some Wild Oats.

Merit Film Corp., 130 West 46 St.: For N. Y. State and Northern N. J.: Who's to Blame, Repentance, A Wife's Story, Truth Will Prevail, Like an Old Fool, Fool's Gold, Once to Every Man, The She Wolf, Heart of Texas Ryan, Brown of Harvard, The Square Shooter, The Window Opposite, Mother I Need You; Serials: The Silent Mystery, The Mystery of 13 and The Hawk's Trail; 2 reel comedies: Hall Room Boys, Jester, Romayne Bear Cat, Triangle; 1 reel comedies: Mack Swain, Hank Mann, George Ovey, Briggs; dramas: Texas Guinan westerns, Helen Gibson railroad, Kathlyn Williams animal, Lone Star, Canyon (Franklin Farnum); The Gumps; Globe Trots, scenics.

NORTH CAROLINA

CHARLOTTE, N. C.—

Eltabran Film Co. Piedmont Theater Bldg.—Serials: Woman in Grey, The Hawk's Trail, The Liberator, Hand of Vengeance. 24 Vera Mack westerns, 12 two reel Texas Guinan, 12 two reel Northwoods westerns, 16 two reel Kathlyn Williams jungle, 16 two reel Tom Mix westerns, 12 one reel Tom Mix westerns, 40 one reel Tom Mix westerns, 15 two reel Shorty Hamiltons, 50 one reel Ham & Bud comedies, 24 two reel Jesters, 24 two reel Billy West comedies, 24 two reel Moranti, 20 one reel Ambrose comedies.

OHIO

CINCINNATI, O.—

Wilson Film Co., Broadway Film Bldg.—For S. Ohio and Ky.—Serials, comedies, short westerns; Farnum, Guinan and Carey 2 reel westerns, Joy comedies, Poppy comedies, Williams 2 reel Jungle pictures.

The Federated Film Exchange Company, Film Exchange, Seventh and Main Streets—distributing the product of The Federated Film Exchanges of America, Inc., including Monty Banks comedies, Nobody's Girl, a Billy Rhodes feature, and a series of features, comedies and serials distribution through standard film in Southern Ohio and Kentucky.

Standard Film Service Company, Film Exchange, Seventh and Main Streets, Cincinnati, Ohio.—Harry L Charnas, general manager, Not. L. Lefkowitz, manager, member Federated Film Exchanges of America, Inc., distributing Federated product, including Monty Banks comedies. Nobody's Girl, a Billy Rhodes, feature, and a series of features, comedies and serials; also distributing the product of The Educational Film Co., including Will Rogers, Illiterate Digest, Urbans Movie Chats Tom Bret's Topical Jazz monologue, Screen Snapshots, Gaumont Pictorial Life and Motoy cinema dolls; also distributing Hank Mann, Hall Hoom Boys, Alice Howell, Muriel Ostriche, Gale Henry, Christie Special, Billy West, Jester, Sunbeam, Bobby Burns, Majestic and Briggs two reel comedies, Franey, Gayety Christie, Briggs, Majestic. Capital, Arbuckle, Keystone, Jungle and Kid one reel comedies, Tom Mix one reel Westerns, North Woods two reel dramas, Depths of the Sea, U-35, The End of the Road, Open Your Eyes and Fit to Win, specials, and The Lost City, The Carter Case, The Masked Rider, Lightning Bryce, The Lurking Peril, The Tiger Band, and a Woman in Grey, serials, territory, Southern Ohio and Kentucky.

Masterpiece Pictures Co. Film Exchange Bldg.—For Ohio and Kentucky—The House Without Children, Sky Eye, Hearts of Men, Once to Every man, Yankee Doodle in Berlin, Love without Question, Frivolous Wives.

The Educational Film Company, Film Exchange, Seventh & Main Sts.— Illiterate Digest, Movie Chats, Topical Jazz, Gaumont, Pictorial Life, and Motoy cinema dolls: distribution through Standard Film Service Company, Film Exchange, Cincinnati, O., for Southern Ohio and Kentucky.

CLEVELAND, OHIO.—

Sterling Service & Amusement Co., Sloan Bldg.—One Law for Both, Married in Name Only, Babbling Tongues, Sins of Ambition, Two Men and a Woman, Modern Lorelei, Human Clay, Woman Who Dared, My Husband's Friend. Also George Kleine and Special Pictures Corp., productions.

The Federated Film Exchange Company, Sloan Bldg.—distributing the product of the Federated Film Exchanges of America, Inc., including Monty Banks comedies. Nobody's Girl, A Billy Rhodes feature, and a series of features, comedies and serials, distribution through Standard Film Service Co., in Northern Ohio.

The Educational Film Company, Sloan Bldg—releasing Will Rogers, Illiterate Digest, Urban's Movie Chats, Tom Bret's Topical Jazz, monologue, Screen Snapshots, Gaumont Pictorial Life and Motoy Cinema dolls: distribution through Standard Film Service Co., Sloan Bldg., Cleveland, O., for Northern Ohio.

Standard Film Service Co., Sloan Bldg.—Harry L. Charnas, general manager, M. A. Lebensburger, manager: member Federated Film Exchanges of America, Inc., distributing Federated product, including Monty Banks comedies. Nobody's Girl a Billy Rhodes feature, and a series of features, comedies and serials; also distributing the product of The Educational Film Co., including Will Roger's Illiterate Digest, Urbans Movie Chats, Tom Bret's Topical Jazz monologue, Screen Snapshots, Gaumont Pictorial Life and Motoy cinema dolls; also distributing Hank Mann, Hall Room Boys, Alice Howell, Muriel Ostriche, Gale Henry, Christie Special, Billy West, Jester, Sunbeam, Bobby Burns, Majestic and Briggs two reel comedies, Franey, Gayety, Christie, Briggs, Majestic, Capital, Arbuckle, Keystone, Jungle and Kid one reel comedies; Tom Mix one reel westerns and comedies; William S. Hart and Texas Guinan two reel westerns: North Woods two reel dramas, "Depths of the Sea, U-35, The End of the Road, Open Your Eyes, and Fit to Win, specials. and the Lost City, The Carter Case, The Masked Rider, Lightning Bryce, The Lurking Peril, The Tiger Band and A Woman in Grey, serials, Territory, Northern Ohio.

Masterpiece Pictures Co., Standard Theater Bldg. (also Film Exchange Bldg., Cincinnati)—Love Without Question. A Woman's Business, Wings of Pride, House Without Children. Hearts of Men, Once to Every Man, Yankee Doodle in Berlin and Sky Eye.

OKLAHOMA

OKLAHOMA CITY, OKLA.—

R. D. Lewis Film Co., 112 S. Hudson St.—Open your Eyes, The Greater Sinner, Husbands and Wives, The Great White Trail, Submarine U-35, 12 Tex Features, 8 Neal Hart features, 5 Shorty Hamilton features, Men of the West, In the Days of Daring. Short specials: Satan on Earth, The Real Roosevelt, Masonic News.

TOM FORMAN *Directing*

PARAMOUNT ARTCRAFT FEATURES

Current Release:

"SINS OF ROSANNE"

LASKY STUDIOS HOLLYWOOD

Serials: Hawks Trail, Lightning Bryce, Masked Rider, Hand of Vengeance. Westerns: Al- Jennings, Neal Hart, Helen Gibson, Lone Star, Wallace Coburn. Comedies: Billy West, Gale Henry, Alice Howell, Milburn Moranti, Billy Franey, Christie. Novelties: Gumps, Pictorial Life, Vod-A-Vil. Federated Exchanges of America, Inc.: Nobody's Child; Polly Moran, Monte Banks, Smiling Bill Jones and Ben Turpin comedies.

Tucker Bros.—Fickle Women.

OREGON

PORTLAND, ORE.—

Oregon Film Exchange, 390 Burnside St.—The Bar Sinister, Calibre 38, The Fringe of Society, The Sin Woman, Twilight, The Fall of Barbary Coast, Street of Seven Stars, Inn of the Blue Moon, Wild Honey, Great White Trail, Romance of the Underworld, Marriage, Out of the Night, Marriage for Convenience, Love and the Law, Red Blood and Yellow, The Son of a Gun, Shooting Mad, The Naked Hand, One Hour, The Cast-Off, The Silent Witness, The Belgian, Zeppelin's Last Raid, Just a Woman, The Natural Law, The Girl who Doesn't Know, Web of Intrigue, Miss Arizona, Power of Evil, In the Hands of the Law, Web of Life, Would You Forgive? The Locked Heart, No Children Wanted, Billy West comedies, Topical Tips, Mutt and Jeff Cartoons, Jolly comedies.

Equity Distributing Co., 403 Davis St.: For Orel., Wash., Idaho and Mont.: Eyes of Youth, Forbidden Woman, Soul of Rafael, Mid Channell, Long Arm of Mannister, Atonement, Dr. Jekyll & Mr. Hyde, Bubbles, The Boomerang, Silk Husbands and Calico Wives, Tillie's Punctured Romance, The Confession, Husbands & Wives.

PENNSYLVANIA

PHILADELPHIA, PA.—

Keystone Distributing Corp., 1134 Vine St.: Napoleon & Sally Monkey 2 reel comedies, Gale Henry 2 reelers, Billy West 2 reelers, A Woman in Grey (serial), The Garden of Allah, Raffles, The Accidental Honeymoon, The Struggle Everlasting, Gold Deck, Mad Lover, Today, Wrath of the Gods.

De Luxe Film Co., 1325 Vine St.: The Window Opposite, The Unhappy Wife, The Square Shooter, The Days of Daring, Blind Love, The Country That God Forgot, Neglected Wives, Springtime.

B-B Film Distributors, Inc., 1333 Vine St.: Tillie Wakes Up (Marie Dressler, 5 reels), Hearts in Exile, Souls Adrift, The Man of the Hour, Maternity, The Hidden Scar, Friday the 13th, The Trap, Butterfly on the Wheel, The Pawn of Fate, Human Driftwood, The Closed Road, Whims of Society, Dancer's Peril.

Royal Pictures, Inc., 1237 Vine St.: Love Without Question, Frivolous Wives, Love's Protege, The Hushed Hour, The Key to Power, Gump cartoons, Mother I Need You, What Becomes of the Children.

Monarch Film Corp., 1238 Vine St.: The Warrior, Lust of the Ages, House of Temperley, Blood of his Fathers, Behind the Mast, $5,000,000 counterfeit Plot, Daughter of War, Miss Deception, Buhela, Invisible Power, Around the world in 80 days, Comedies, Weeklies, etc.

Electric Theater Supply Co., 1309 Vine St.: Educational Film Corp.'s products, also Christie one reelers, Gayety comedies, Kartoons, Photoplay Magazine, Bruce scenics, Screenics, Gaumont Weekly, Tom Mix one reel westerns, Christie 2 reel specials, Romayne 2 reel comedies, Outing Chesters, Keystone 1 reelers and Wm. S. Hart 2 reel westerns.

Twentieth Century Film Co., 1337 Vine St.: Shepherd of the Hills, The Stranger, Sky Eye, Yankee Doodle in Berlin, Spoilers, Tillie's Punctured Romance, Staking His Life, 5 Charlie Chaplins, The Hawk's Trail (serial) and 2 reel Jester comedies.

Capital Film Exchange,. 1314 Vine St.: Neal Hart 2 reel westerns, Al Jennings 2 reel westerns, Pendelton Round-Up, The Lady of the Dugout, Mysterious Mr. Browning, Sherry pictures, Tyrad Pictures, comedies, Helen Gibson series.

Screen-Art Pictures, 1331 Vine St.: Virtuous Men, Heart of Texas Ryan, Somone Must Pay, Blindness of Youth, Sacred Flame, Through Eyes of Men, The Inner Voice, Men of the West.

Peerless Feature Film Exchange, Inc., 1339 Vine St.: First National Exhibitors' Circuit pictures and Associated First National Pictures, Inc. Also The Unpardonable Sin.

Superior Film Exchange, Inc., 251 N. 13th St. Carmen of the Klondike for E. Penn., Sins of Ambition for So. N. J. and E. Penn., Echo of Youth and Ashes of Love for E. Penn., and So. N. J., Vod-A-Vil Movies and Husbands and Wives and Franklyn Farnum 2 reel westerns for E. Penn. and So. N. J., Custer's Last Fight and Once to Every Man for E. Penn. and So. N. J., including Trenton, 24 Mack Sennett Keystone reissues for E. Penn. and So. N. J., Gaumont Pictorial Life for E. Penn. and S. N. J., including Trenton.

Masterpiece Film Attractions, 1235 Vine St.: For Penn. and So. N. J.: The Boomerang, Sins of the Children, Long Arm of Mannister, Atonement, The Girl from Nowhere, Suspicion, Virtuous Sinners, Dr. Jekyll & Mr. Hyde, Bubbles; to come: Hidden Code, Midnight Gambols, Place of Honeymoons, Nobody's Child, 26 Hall Room Boys, 26 Billy Wests, 26 Hank Mann, 10 Gale Henry, 26 Alice Howell, 26 Arbuckle, 9 single reel Hank Manns, 52 single reel Atlas Educational weekly, 26 Screen Snapshots, Stecher & Caddock wrestling match: For E. Penn. So. N. J., Del., Md. and D. C.; Eyes of Youth, Forbidden Woman, For the Soul of Rafael and Mid-Channel.

Consolidated Film Co., 1237 Vine St.—For Eastern Penn. and So. N. J.—Alma Where Do You Live, Crimson Shoals, Why Tell, The Man's Trail, Gift of Gab, Shepherd of Bargain Row, Men of the Desert, The Range Boss, Open Places, Efficiency Edgar's Courtship, Little Shoes, Alster Case, Valley of the Night, Burning Silence, Sinner's Three, Barrier Between, Greyhound, Road of Tears, Skinner's Dress Suit, Mystery of 13 (serial), Ben Turpin re-issues, Pokes and Jabs re-issues, Briggs comedies.

PITTSBURGH, PA.—

All-Star Film Co., 412 Ferry St.: For Western Penn. and W. Va.: The Trap, The man of the Hour, a Woman Alone, The Stolen Voice, Maternity, Friday the 13th, The Dancer's Peril, Family Honor, Souls Adrift, Pawn of Fate, Hidden Scar, Closed Road, Divorce Game, Feast of Life, Man Who Forgot, Whims of Society, Hand of Peril, Husband and Wife, Butterfly on the Wheel, Woman's Way, Almighty Dollar, Human Dritfwood, Should a Wife Forgive, Ivory Snuff Box, Hungry Heart, His Brother's Wife.

Apex Pictures, Inc., 414 Penn. Ave.: Still Alarm, The Whip, Tempest & Sunshin, Girl From Nowhere, Civilization, Birth of a Race, Road of Tears, Barrier Between, Vengeance of the Wild, Crimson Shoals, Mother Love & The Law, The Square Shooter, Demon's Shadow (serial), Chaplin re-issues, Series of 12 two reel Franklyn Farnum westerns, 12 Arrow one reel comedies, Gumps cartoons.

Standard Film Exchange, 412 Ferry St.: One and two reel Mack Sennett comedies, one and two reel Arbuckle comedies, one and two reel Chaplin comedies, two reel Twede Dan Jester comedies, one reel Ham and Bud comedies; serials: Mystery of 13, Masked Rider and Vanishing Trail.

S. & S. Film and Supply Co., Inc., 414 Penn. Ave.: Following 2 reel comedies: Facts and Follies, Bill Franey, Alice Howell, Millburn Moranti, May Roubert; 2 reel westerns: Neal Hart, Helen Gibson, Al Jennings, Texas Guinan; Stecher-Caddock 3 reel world's championship bout, Pendleton Roundup (2 reels), George Kleine productions, Mysterious Mr. Browning, Once to Every Man, Lady of the Doubout, series of 8 five reel Neal Harts westerns, series of 8 five reel Roy Stewart, Pioneer Productions, distributors of entire output of Independent Film Assoc.

First National Exhibitors' Exchange, 414 Ferry St.: All First National Pictures, all Equity Pictures, Jans Pictures, Al St. John comedies, Hall Room Boys comedies and Gaumont News reels.

Leander de Cordova

Directing

METRO SPECIALS

Simlec Film Co., 412 Ferry St.: Ramona, Eyes of the World, Why Tell, Lurking Peril (serial), Sins of Children, Your Wife and Mine, Atonement, Virtuous Sinners, Heart of Jungle, Mormon Maid, Some Gal, Miss Deputy, Diplomatic Ambrose, Ambrose Vacation, Baffled Ambrose, Raffles.

Supreme Photoplay Productions, 1201 Liberty Et.: Mickey.

Co-Partner Attractions, Inc., 1010 Forbes St.: Who Shall Take My Life, Virtuous Men, And the Children Pay, Alma Where Do You Live, Brown of Harvard, Human Passions, Following comedies: Hearts and Arts, Some Mind Reader, Skinning Skinners, Pep, Series of 15 one reel Indian dramas featuring Mona Darkfeather.

Standard Film Exchange, 412 Ferry St.—For Western Penn. and W. Va.—Ham and Bud Comedies, Arbuckle comedies, Chaplin comedies, Mack Sennett comedies, Twede Dan Jester comedies, Travelogues, Masked Rider Serial, Mystery of 13, Vanishing Trails serial, The Spoilers, Tillie's Punctured Romance and Captivating Mary Carstairs. Deposit on Son of Tarzan (serial), also releasing about 50 re-issued Geo. Kleine features, Mutual and Triangle companies.

SOUTH CAROLINA

GREENVILLE. S. C.—

Imperial Film Service, Bijou Theater Bldg.: For N. and S. C.—Alster Case, Pants, No Greater Love, The Girl from Rector's, At Piney Ridge Driftwood, Love's Law, Curious Conduct of Judge Legard, A Man and the Woman, The Curse, single and two reel westerns, comedies and dramas.

TENNESSEE

KNOXVILLE, TENN.—

Special Features Co. 609 Market St.: Banu... and the Preacher, Hellhound of Alaska, Lion of the Hills, She Wolf, Staking his Life, Once to Every Man, Stolen Orders, Modern Lorelie, The Whip, Still Alarm, Raffles, Everybody's Business. Superman, 24 Keystone comedies, 26 Romayne comedies, 24 Texas Guinan, 24 Vera Mack westerns, 12 Northwood dramas, 16 Kathlyn Williams Jungle dramas. Hawks Trail and A Woman in Grey (serials).

MEMPHIS, TENN.—

Kaufman Specials, 52 South Fourth St.: Regularly releasing Neal Hart and Al Jennings 2 reel westerns each week alternately for Ky.. Tenn.; also new print of 1 and 2 reel Chaplins Also Lafayette We Come, Tom Mix 1 reel Westerns; Ham & Bud, Lko., and Pokes and Jabs comedies; 5 episodes Fantomas; 7 episodes Seven Deadly Sins; 12 episodes serials Daughter of Uncle Sam; Hazards of Helen, Heinie and Louie, 1 reel comedies; Following Capital Film Co., re-issues: 5 Bushman-Bayne subjects, 4 Bryant Washburn subjects, 3 Broncho Billy subjects; 3 Helen Gibson railroad subjects; 2 James T. Corbett subjects.

TEXAS

DALLAS, TEX.—

Southwestern Film Corp., 1911 Commerce St.—Super Specials—The Red Viper, The Curse of Eve, Finger of Justice, Frivolous Wives; Class A: When the Desert Smiled, Woman's Law, Once to Every Man, The She Wolf, Mysterious Mr. Browning, Accidental Honeymoon, Stripped for a Million, Strife, Apple Tree Girl, Coassack Whip; Class B: Miss Arizona, Sunset Princess, Awakening of Ruth, Lady of the Photograph, Innocence of Ruth, One Touch of Nature, Builders of Castles, Law of the North; Class C: The Curse, Catspaw, Master Passion, Green Cloak, Magic Skin; 2 reel Texas Guinan, Mack Swain Poppy Comedies, Hall Room Boys, Serials: Carter Case, Silent Mystery; Jazz Monologue. Jaxon comedies; 16 two reel Tom Mix, Gayety Comedies, Outing-Chester scenics. Also following 5 reel features: Husbands Honor, Reputation, Queen X, Her Second Husband, Treason. Daughter of Maryland, Who Loved Him Best Love's Law, Dare Devil, Social Briars, Ghost of Rosy Taylor, Square Deal, Impossible Susan, Mystery Rivera, Father and Son, Lafayette We Come, pardners, Girl of My Dreams, Eleventh Commandement, Wall St. Tragedy, Up Romance Road, Wasted Years.

True Film Co., 1911½ Commerce St.—For Tex., Ark. and Okla.: A1 St. John Comedies, Yankee Doodle in Berlin, The Whip, Hearts of the World, Masque of Life, Modern Lorelei.

Southern States Film Co., 1900 Commerce St.—For Tex., Okla. and Ark.: Just a Woman, Those Who Pay, Her Fighting Chance, The Belgian, prodigal Wife, Crucible of Life, Zeppelin's Last Raid, Also number of Chaplin re-issues.

R. D. Lewis Film Co., 1913½ Commerce St.—2 reel westerns: A1 Jennings, Neal Hart, Helen Gibson, Harry Meyers, Wallace Coleman; 2 reel comedies: Bulls Eye, Gail Henry, Billy West, Alice Howell; Gumps cartoons; Gaumont News and Gaumont Graphic; Gaumont Pictorial Life; Features: The Snail, The Ranger, The Pen Vulture, When Arizonia Won, Days of Daring, Husbands and Wives, The Greater Sinner, Nobody's Girl; Serials: Hawk's Trail, Crimson Stain Mystery, Masked Rider.

Emergency Film Service, 1810 Commerce St.—For Tex., Okla. and Ark.: Lightning Bryce, Raven, Alma Where Do You Live, Crimson Ehoals, Unknown Ranger, Dangerous Trails, Border Raiders, 11 Tom Moore 2 reel dramas, 26 one reel Mona Darkfeather Indian dramas, 21 Christi Outing pictures, Emergency service.

Parker Film Co., Dallas.—(For Texas, Okla, and Ark.) Dr. Jekyll & Mr. Hyde, Bubbles, Midnight Gambols, Hidden Code, What Women Want, Place of Honeymoons, Nobody's Child.

Southern States Film Co., 1900 Commerce St.—The Screaming Shadow (serial), The Square Shooter, Are You Legally Married, Parted Curtains and For Love of Money.

SAN ANTONIO, TEX.—

Independent Film Exchange, 204 Frost Bldg.: The Folly of a Life of Crime, one reel comedies and two reel comedies, one and two reel western subjects, serials.

UTAH

SALT LAKE CITY.—

McDermond Theater Amusement Co., Inc., No. 12 Post Office Place—Robertson-Cole productions; Equity productions including four C. K. Young's; Husbands and Wives, Days of Daring, Romance Road, Social Briars, The Ghost of Rosy Taylor, Impossible Susan, A Square Deal, Unpardonable Sin, Hushed Hour, The Hearts of Men, The Clean Gun. 26 comedies one a week; 10 Ham and Bud; 6 Keystone reissues; 2 Charlie Chaplins; Billie Rhodes 1 reel comedies.

WASHINGTON

SEATTLE, WASH.—

Robinson-Walker Co., Ltd., Arctic Bldg.—Primarily interested in purchase of pictures for Orient. Exchange in Shanghai. Occasional pictures for local territory especially those available for Seattle territory and China.

Greater Features Inc., 2020 Third Ave.: Fool's Gold, Sinners, Are You Legally Married, Wives of Men, Shorty Hamilton 5 reelers, The Deemster, Stripped for a Million, The Law of Nature, Strife, The Jungle Princess, Beware of Strangers, Superman, The Mysterious Mr. Browning, Eyes of the World. Serials: The Lost City, Tiger Band, Fatal Fortune, The Liberator. Comedies: Al St. John 2 reelers, Hall Room Boys, Billy West, Christie specials, Alice Howell, Jester, Hank Mann 1 and 2 reelers, Gale Henry, Christie 1 reelers, Gaiety 1 reelers, Monkey comedies, International cartoons. Novelties etc: Bill Rogers Illiterate Digest, Vodavil movies, Stars as they are, Chester Outing, Bruce Scenics, Gaumont Pictorial Life, Gaumont News and Graphic, Ditmar Animal educationals. Also Keystone, Chaplin and Arbuckle re-issues.

Supreme Photoplays Corp.: 52 Brady master feature productions, 12 Kleine specials, 52 Gump cartoons, Rothacker Atlas Industrialogue, Once to Every Man, Desert Scorpion, Wolves of the Street, Custer's Last Fight, Heart of Texas Ryan, Texas Guinan 2 reelers, Franey one reel comedies, Millburn Moranti two reel comedies

De Luxe Feature Film Co., 2014 Third Ave.: Hearts of the World, Shepherd of the Hills (for Ore. and Wash. only), Mickey, Yankee Doodle in Berlin, Fall of Babylon, Mother and the Law, Birth of a Race, End of the Road, Woman, Curse of Eve, When the Desert Smiled, The Whip, The

Harry Carey as "*Sundown Slim*"

A simple soul, the child of circumstance
He seeks adventure in the starlight dim,
Like Dox Quixote of the old romance
Battling the world again, as Sundown Slim.

Unknown, alone, a vagrant of the night
Thrust by the hand of Fate from place to place
He plods with patient stride, his eyes alight
With untold longing for a friendly face.

Touched by the mute appeal of helpless hands
He rises like a giant through the stress
Champions the right—and at the last he stands
Still undefeated in his loneliness.

By Henry Herbert Knibbs

Spoilers (Ore., Wash. and Idaho), Carmen of the Klondike, Nine Tenths of the Law, Grain of Dust, 1919 Pendleton Roundup, The Square Shooter, The Italian, Tom Mix two reelers.

W. S. Brewster Attractions, 2016 Third Ave.: For Wash., Ore., Idaho and Mont.: Birth of a Nation, The Crisis, Ramona, Masque of Life, The Warrior.

WEST VIRGINIA

CHARLESTON, W. VA.—

Gilmore Picture Exchange, 920 Quarrier St.—Civilization, Still Alarm, Road to Tears, Crimson Shoals, Spoilers of Souls, Ignorance, Tempest and Sunshine, Barrier Between, Girl From Nowhere, Mothers Love and the Law, Demon Shadows (serial), Stolen Fortune(serial), 12 two reel western (Franklin Farnum), 12 American single reel comedies, 3 Chaplins, Ignorance.

WISCONSIN

MILWAUKEE, WIS.—

Mid-West Distributing Co., Toy Bldg.: Hearts of Men, The Confession, Husbands and Wives Crimson Shoals, The Square Shooter, 1 and 2 reel Christie comedies, Gayety comedies, Cub comedies, Jolly comedies, The Carter Case, The Fatal Fortune, The Lost City, When the Desert Smiled, Two reel Texas Guinas, Two reel Tom Mix subjects.

Reelcraft Pictures Corp., 174 Second St.: Comedies: 12 Arbuckle re-issues, Alice Howell Billy West, Billy Franey, Charles Chaplin re-issues, Gale Henry, Moranti; Features: The Red Viper; Serials: A Woman in Grey; Western dramas; Al Jennings, Neal Hart, Texas Guinan

Walter A. Baier Film Co., 412 Toy Bldg: Hearts of the World, The Vigilantes, Wolves of the Street, Once to Every Man, The Great White Trail, The Desert Scorpion, Fool's Gold, The Natural Law, Heart of Texas Ryan, 12 Tex detective drama, (5 reels each), The Finger of Justice, Snakeville comedies, Series of 2 reel Helen Gibson railroad dramas, Sky Eye.

Wisconsin Film Corp., 403 Toy Bldg.: For Wis: Serials: Lightning Bryce, Lurking Peril: Eyes of Youth, Forbidden Woman, Soul of Rafael, Mid-Channel, Mickey, Lost Battalion, Birth of a Nation, 6 Wm. Hart subjects; Satan's Pawn, Carmen of the Klondike, Everybody's Business, Superman, Tillie's Punctured Romance Some Nerve, Custer's Last Fight, Love Without Question.

CANADA

Regal Films Ltd., Temple Bldg., Toronto.—Old Triangle features; World productions, Metro and Screen Classic productions, Realart Productions.

Exhibitors Distributing Corp., 21 Dundas St., East, Toronto:For Dominion of Canada.—Entire Robertson-Cole output, Supreme Strand comedies, Gaumont News, Gaumont Pictorial Life. Serials: Lost City, Lightning Bryce, Silent Mystery, W. H. Chaplin comedies, Arbuckle 1 reel re-issues; Mickey, Still Alarm, Raffles, Cannibals of the South Sea Isles, Twelve Ten Husbands & Wives, Beloved Cheater, Rainey's Heart of the Jungle, Turn in the Road, Great Game, White Dove, Man Who Turned White.

Famous Players Film Service Ltd., 87 Prince William St., St. John (also, Toronto, Montreal, Winnipeg, Calgary and Vancouver): For Maritime Provinces.—Canadian National Pictorial. Outing Chester, Christie comedies, Globe Trots, Ditmar's Living Book of Nature and Cartoon comedy (split reel), Bruce Scenics and Educationals, Photoplay Screen Supplement, Christie specials, Chaplin Classics, Capitol comedies, Carter de Haven comedies, Canadian Government scenic, Upper Ways Under Conquest, Victory Leaders, Our Boys in Germany; Eyes of Youth, End of the Road, Hearts of the World, Birth of a Nation, Intolerance, Unpardonable Sin, Stolen Orders, Sahara Better 'Ole, Jack Canuck in Berlin, Virtuous Men, Comradeship, Life of Lord Nelson, The Westerners, Sagebrusher, Beware, Cavel Case, Mr. Wu, Superman, Witness for the Defense, Valley of Giants, Blue Blazes Rawdon, Smart Set, Rocks of Valpre, Ghosts of Yesterday, DeLuxe Annie, Moth, By Right of Purchase, Scandal, Up the Road with Sally, Amarilly of Clothesline Alley, Stella Maris, Rebecca of Sunnybrook Farm, Pride of the Clan, Sporting Life, Tom Sawyer, Huck and Tom; Also distributors of Goldwyn program.

The Amalgamated Exhibitors Circuit Ltd., Toronto.—Dr. Jekyll and Mr. Hyde, Bubbles, Suspicion, Girl from Nowhere, Little Orphan Annie, Long Arm of Mannister, Atonement, Sins of the Children, 4 Olive Thomas specials, Hallmark productions, The Screaming Shadow (serial), 15 two reel Tom Mix western dramas, 13 one reel Facts and Follies 25 one reel Vod-a-Vil reels.

Dominion Amusement Co., Imperial Theater Bldg., Ottawa;—First National franchise for Eastern Canada and a few state rights pictures

Davis Amusement Enterprises—Head office, Montreal Branch in Toronto. Distributing State Rights productions, Hank Man comedies, R. N. W. M. P. two reel dramas, 5 Taylor Holmes productions, "Carmen," etc. Handles distribution of Horsfall Productions and Amalgamated Exhibitors Circuit for Ontario.

Horsfall Productions, Ltd.—Distributing State Rights productions.

Amalgamated Exhibitors' Circuit, Ltd.—Distributing Hallmark and Pioneer releases in Canada.

Adanac Producing Company, Ltd.—Releasing "The Great Shadow."

Winnipeg Peerless Films, Ltd.—State Rights productions.

Too Late To Classify

KENTUCKY—

Louisville—First National Exhibitors Exchange, National Theater Building: First National Productions and Clara Kimball Young in Soul of Raphael, Mid Channel, Ky.—Tenn. A-1's: Accidental Honeymoon, Alimony, Babbling Tongues, Beyond Law, Brown Harvard, Crisis, Choosing a Wife, Deemster, Daughter Destiny, Light Within, Life Mask, Panther Woman, Tempered Steel, Empty Pockets, Fall Romanoffs, Fire Hope, Human Shuttle, Shadow Fear, Web of Intrigue, 4 Years in Germany, Fighting Roosevelts, Heart Texas Ryan, Hushed Hour, Kaiser's Finish, Mad Lover, Marvelous Masiste, Married Name Only, My Husband's Friend, One Law for Both, On Trial, Pass 3rd Floor, Price Innocence, Raffles, Singn Invisible, Silver Threads, Sins of Ambition, Struggle Eeverlasting, Skinner's Dress Suit, To-Day, Traitors Within Gates, Trooper 44, Two Men and a Woman When Desert Smiled, Womans Law, Whom Gods Destroy. Tex. Series: Circumstantial Evidence, The Wall Street Mystery, The Unseen Witness, Trail of Cigarette, Cromley Case, Sacred Ruby. Blue Grass—Ky. only: Alster Case, Border Raiders, Dangerous Trails, Edgar's Courtship, Garden of Allah, Joan the Woman, Little Shoes, Men of the Desert, Neptune's Doughter, Frivolous Wives, Open Places, Peggy, Range Boss, Shepherd Bargain Row, Land of Long Shadows, The Misleading Lady, The Man Trail, Unknown Ranger, Whither Tho Goest, Gift o'Gab, She Wolf, Eagles Series: Auction of Souls, Even as Eve, Chamber Mystery, The Still Alarm, Desert Scorpion, Fool's Gold, Greater Sinner, Wolves of Street, Husbands and Wives, Stolen Orders, Spoilers, The Stranger, Silk Husbands and Calico Wives, Whip, Squareshooter, Sport Kings, Unpardonable Sin. Record Breakers: Back to God's Country, Confession Twin Beds, When Woman Loves, Mickey Tarzan Apes, Romance Tarzan. Shorts for Ky. and Tenn.: Emmett Dalton, Wallace Coburn Two- Reel Westerns, Tom Moore, Two-Reel Comedy Dramas, Unique comedies, Billie Rhodes Comedies, Chester Outing, Movie Magazine, Vod-Vil. Al St. John—Two-Reel comedies, Chaplin re-issues. Ky. Only: Texas Guinan—Two-Reel Westerns, Mack Swain comedies, Jolly omedies. Serials: The Lost City and The Fatal Fortune."

MICHIGAN—

Detroit—E. N. Hennessey and E. W. Moross: Film Building: Neglected Wives with Anne Luther, Claire Whitney and Charles Girard; Norma Talmadge in Captivating Mary Carstairs, Billy Rhodes in His Pajama Girl and A Child for Sale, with Gladys Leslie, Creighton Hale, Bobby Connelly and Anna Lehr. Will handle one picture a month and three special productions during the coming year.

METRO-CLASSICS

DANA

ALLISON

Important Industrial Films

This list has been compiled by the Educational Department of Henry Disston & Sons, Inc., Philadelphia, as a service only. Where source of distribution is not mentioned, it will be necessary to write direct to the company in whose films you may be interested, for terms, etc.

Henry Disston & Sons, Inc., Phila., Pa. Making Crucible Steel, Circular, Band, Cross-Cut and Hand-Saws, Files and Rasps, 3,500 ft. Disston Films are available for free distribution, the only obligation being that the user pay return carriage charges. Advance notice is requested for arrangement of schedule.

Alpha Portland Cement Co., Easton, Pa. Portland Cement: Its Manufacture and Use.

American Cyanamid Co., 511 Fifth Ave., New York City. Fixation of Atmospheric Nitrogen, 1,260 ft.

American Gas Institute, 29 W. 39th St., New York City. Be Careful.

American Multigraph Sales Co., The, Cleveland, Ohio. You Think You Know Something You Don't, 2,000 ft.; How to Operate the Multigraph, 2,000 ft.; Hope of the Hills (a story of real life among Kentucky mountaineers), 6,000 feet.

American Steel & Wire Co., New York City, N. Y. Through the Furnace to the Farm, 5 000 ft.; Making of Harp, Piano and Pipe Organ, 1,000 ft.

American Type Founders Co., Jersey City, N. J. The Power of the Press, 600 ft.

Amoskeag Mfg. Co., Manchester, N. H. The Manufacture of Cotton Cloth, 3,000 ft.; The Manufacture of Worsted Dress Goods, 1,500 ft.; Sidelights on the Mammoth Amoskeag Plant, 1,000 ft.

Atlas Educational Film Co, Chicago, Ill. Coal Mining in Southern Illinois; Copper Mining; A Lesson of the Flames; The Manufacture of Paper.

Barber Asphalt Paving Co., Land Title Bldg., Phila., Pa. Trinidad Asphalt (showing Trinidad Asphalt Lake and the Bermudez Asphalt Lake in Venezuela). 3,000 ft.

Barrett Co., The, 17 Battery Place, New York City, N. Y. Out of the Mud—Tarvia; Building the Roads of a Military Cantonment; Food for Crops—Sulphate of Ammonia as a Fertilizer.

Battle Creek Sanitarium, Battle Creek, Mich. Where the Battle rCeek Sanitarium Secures Its Milk, 1,000 ft.; The Battle Creek Sanitarium Schools, 1,000 ft.; Battle Creek, the Health Center of the World, 1,000 ft.; Tobacco Film (showing the evil eeffcts of nicotine), 2,000 ft.

Beech-Nut Packing Co., Canajoharie, N. Y. Preparation and Packing of Choice Food Products, 1,000 ft.

Belding Bros. & Co., 902 Broadway, New York City. Silks, 1,000 ft.

Bethlehem Steel Co., South Bethlehem, Pa. First Aid Exhibit.

Bigelow-Hartford Co., New York City. Under the Feet of Men (carpet weaving), 500 ft.

Borden's Condensed Milk Co., 108 Hudson St., New York City. Sanitary and Scientific Dairies, 2,000 ft.; Manufacture of Condensed Milk; Certified Milk; Baby Welfare Reel and Square Deals for the Baby; Manufacture of Evaporated Milk.

Boston Woven Hose & Rubber Co., Boston, Mass. The Story of Rubber, 3,000 ft.

Brill Co., J. G., Philadelphia, Pa. Safe and Unsafe Practices.

Brooklyn Rapid Transit Co., 85 Clinton St., Brooklyn. The Price of Thoughtlessness.

Brunswick-Balke-Collender Co. The, Chicago, Ill. Fine Cabinet Making; Billiards and Bowling; Harmony in a Flat.

Brown & Sharpe Mfg. Co., Providence, R. I. Safe Practices.

Bureau of Education, Department of the Interior, Washington, D. C. The Visual Instruction Section, Division of Educational Extension, conducts a service in visual instruction, making available through local agencies in each of the States—usually in the Extension Division of the State University—the pictures of the various departments of the Government, of National organizations interested in education, and of concerns interested in the promotion of the industrial and commercial welfare of the country.

California Industrial Accident Commission, with co-operation of California White and Sugar Pine Association and California Redwood Association, 525 Market St., San Francisco, Cal. Preventable Accidents in the Lumber Industry.

Canadian Pacific Railway Co., Montreal, Canada. New Brunswick and Nova Scotia (scenes around Bay of Fundy); Evangeline Land; Fishing Near Fredericton, N. B.; Lumbering Near Fredericton, N. B.; Winter Sports in Quebec, No. 1 (Tobogganing and Curling); Winter Sports in Quebec No. 2 (Ski-ing and Sleighing); Winter Sports in Quebec No. 3 (Snowshoeing, Dog Teams etc.); Asbestos (Quebec); Fighting the Car Shortage (Building a Freight Car); Building a Locomotive; Across the Gerat Lakes; Nipigon River, Up the (Fishing); Fort William; Lake of the Woods; Medicine Hat; In the Beef and Butter Country (Farming Scenes in Southern Alberta); Harvesting Alberta's Crop; Irrigation in Alberta; Banff; Through the Canadjan Pacific Rockies (Scenes around Banff); Lake Louise; The Top of the World (Lakes in the Clouds and Moraine Lake); Trails and Climbs (Alpine Club at Lake Louise); Lakes, Waterfalls and Glaciers (Emerald Lake and Upper Yoho Valley); Camping Out in the Canadian Rockies (Yoho Valley and Emerald Lake); Ice Fields and Ice Mountains (Scenes near Glacier); Nakimu Caves Glacier, B. C.); Over the Canadian Pacific Rockies (Vancouver and District); Victoria, B. C.; Alaska via the Inside Passage (Vancouver to Wrangell); Hobnobbing with Glaciers (Taku Glacier and vicinity); Railway Near the North Pole (Skagway and District); Road to the Land of Midnight Sun (Skagway to White Horse); Atlin, Alaska; Northern Gold (Mining near Dawson); Thrills Aplenty for Alpine Climbers; Canadian Rockies Ocer Virgin Fields; Salmon Fishing in New Brunswick; Trout Fishing in Quebec; From Scales to Antlers; Climbing at Mt. Assiniboine.

Carnation Milk Products Co., Seattle, Wash. (Motion Picture Dept., Box 822, Chicago, Ill.) Manufacture of Evaporated Milk; Dairy Film, Carnation Stock Farms, Seattle and Oconomowoc, Wis.; Judging of Carnation King Sylvia, the $106,000 Bull Calf (Dairy Film).

Certain-teed Products Corp., Boatmen's Bank Bldg., St. Louis, Mo. The Romance of Rags; How Certain-teed Roofing is Made.

Chicago, Milwaukee & St. Paul R. R. Chicago, Ill. Electrification of Line Through Rocky Mountains, 2,000 ft.; Mt. Rainier, National Park, Washington, 2,000 ft.

Chicago Rwy. Co., Chicago, Ill. Film of Street and Street Car Hazards.

Chicago, Rock Island & Pacific Rwy., Chicago, Ill. Hazards of Trainmen Working In and About Cars.

Cinematograph Co., The, 220 W. 42nd St., New York City. Milk Industry (films being prepared)

Commercial Economics, Bureau of Dept. of Public Instruction, Washington, D. C. Any organization which desires to use the films of the Bureau, through the medjum of the co-operating universities, may have the privilege under the following stipulations: Payment of transportation charges from and to the distributing center. The films shall be used on standard motion picture projectors handled by competent operators. A report of films used and attendance shall be mailed after each performance to the distributing center. Films shall be returned immediately after use. No fee whatso-

BERWILLA FILM CORPORATION

Announces the Following Production

for the Season 1920-21

Ben Wilson and *Neva Gerber*
In a 15-Chapter Serial Entitled
"The Crimson Lash"
Released by Selznick

Jack Hoxie
In a 15-Episode serial
"Thunderbolt Jack"
Released by Arrow

Ben Wilson and *Neva Gerber*
In a Super Feature Entitled
"Let Him Without Sin"

BEN WILSON, *President*

BERWILLA FILM CORPORATION

Can lease studio space with full equipment of accessories for independent companies. For full particulars address:

WM. LA PLANTE, *General Manager*
5821 Santa Monica Blvd., Hollywood, Cal.

ever is charged or accepted for the use of the films of the Bureau. No admission fees to the public are permitted to be charged, nor are collections, during or after the exhibition, permissible. Application for the service must be made on the application blank, which is available upon request. Complete list of educational subjects and full particulars may be had by applying to Mr. Francis Holley, Director.

Community Motion Picture Bureau, 46 W. 24th St., New York City. Supplies educational and recreational Motion Picture Service for Community development. This Bureau has furnished selected motion picture programs of over 30 million feet of films weekly to the American soldiers in camps in this country and overseas; to the U. S. Navy; to the transport service and to the Allyied Armies. It maintains a staff in each of the military divisions of the U. S.; also in France, United Kingdom, Italy, The Balkans, occupied portions of Germany, and many other countries, including Russia. Large staff of experienced editorial reviewers and educational experts. Highly specialized index of records covering millions of feet of selected films. Provides programs for schools, churches and any other community group or purpose, particularly industrial and Americanization work. Write your needs; we will give our best.

Corticelli Silk Mills. Florence, Mass. From Cocoon to Spool, 2,000 ft.; same 1,000 ft.

Curtis Publishing Co., Philadelphia, Pa. Producing the Ladies' Home Journal and Saturday Evening Post, 6,000 ft.; Thomas Jefferson Morgan, P-J-G (the story of a boy), sent free upon request.

Delaware, Lackawanna & Western R. R. Co., 90 West St., New York City. Coal Miners' Safety First Methods.

Dennison Mfg. Co., The, Framingham, Mass. Framing Baby's Picture (use of new picture binding).

Denver & Rio Grande R. R., Equitable Bldg., Denver, Colo. The Royal Gorge, Grand Canyon of the Arkansas Colo.; Mesa Verde National Park, the Land of the Cliff Dwellers (Southwestern Colorado).

Detroit Stove Works, 1320-80 Jegerson Ave., Detroit, Mich. Making Jewel Stoves, 1,000 ft.

Diamond Match Co., The, 111 Broadway, New York City. Striking a Light. Apply Bureau of Commercial Economics, Washington, D. C.

Henry Disston & Sons, Inc., Phila., Pa. Making Crucible Steel, Circular, Band, Cross-Cut and Hand-Saws, Files and Rasps, 3 500 ft.

Dodge Bros., Detroit, Mich. Apply Bureau of Commercial Economics, Washington, D. C. Motor Cars.

Dodge Mfg. Co., Silver Lake, Ind. Field Day Exercises and Recreation.

Doubleday, Page & Co., Garden City, L. I., N. Y. Book and Magazine Maging, 3,000 ft.

Dow Wire & IronWorks, Louisville, Ky. School-House Fire and Gravity Conveyor Escape, 1,000 ft.

duPont de Nemours & Co., E. I. Wilmington, Del. Farming with Dynamite, 1,000 ft.; Road Building Film, 1,000 ft.

Eastman Kodak Co., Rochester, N. Y. Carlessness and Caution, 1,000 ft.; Some of the Safety Devices in Use in the Factories of the Eastman Kodak Co., 1,000 ft.

Educational Film Corp. of America, 171 Madison Ave., New York City. Mine Rescue Work; In the Grip of Alcohol; Logging in Maine.

Elgin Watch Co., Elgin, Ill. Making a Fine Watch, 1,000 ft.

Ellsworth Collieries, Ellsworth, Pa. Welfare Activities.

Endicott Johnson Co., Endicott, N. Y. The Shoe Industry.

Firestone Tire & Rubber Co., Akron, Ohio. For the Common Good (2 reels); Careless America (1 reel); Flying Over Akron, 800 ft.; The Reason for Firestone Supremacy; Giants of the Roads and Giants of the Forest; The Birth of a Tire (1 reel); Manufacturing the Giant Cord Tire—The Colossus of Roads; The Manufacturing of Firestone Giant Solid Tires; The Manufacturing of Tire Accessories; The Manufacturing of Inner Tubes; Trucking Through Dixieland, 6,000 ft.; Better Truck Tire Service (1 reel); The Winning Wheels of War (2 reels); The Link—A Salesman Picture (3 reels); Modern Tire Repair Methods (4 reels).

Ford Motor Co., Detroit, Mich. Films obtained from the Goldwyn Dis. Corp. 131, What Uncle Sam Will Do for 2 Cents; 132, The Truth About the Liberty Motor; 133, Hang It All—Wall Paper; 134, Old New England—Boston; 135, Carrying Old Glory to the Seven Seas; 136, Mt. Edith Cavel; 137, Where the Spirit That Won Was Born; 138, Rough Stug—Carborundum; 139, Good to Eat; 140, The Story of Steel; 141, A Little Bit of Heaven—Yosemite Valley; 142, What Uncle Sam Had Up His Sleeve; 143 Cut It Out—Story of the Making of Cut Glass; 144, Notrhern Sports Under Southern Skies; 145, Good Roads; 146, The Four Runners of Joy—Showing How Wheels Are Made for Automobiles; 147, Mt. Hood; 148, Can the Poor Fish—A Story of the Salmon Industry; 149, A Wild Goose Chase—Hunting Wild Geese With a Camera; 150, From Mud to Mug—The Story of Pottery Making; The Assembling of an Auto; The Making of an Automobile Piston; Safeguarding; 151, Making Ukeleles; 152, When Black if (Read); 153, The Only Way; 154, Pure Havana; 155, At the Cross Roads; 156, The Fable of the Olive and the Orange; 157, School Days; 158, The Town of Up and Down; 159, Sweetness; 160, A Genuine Panama; 161, God's Handiwork; 162, Caught—Landing Some Big Ones in Canadian Northwest; 163 Days of Real Sport; 154, Home Made; 165, The Anglers; 166, Going South; 167, Animal Antics; 168, Snapping Snappers; 169, Town Tropics; 170, Panama Canal; 171, By the Sea; 172, Little Bo Peep; 173, Rock of Ages; 174, Net Profits; 175, Nature's Echo; 176, Paper Making; 177, Hooping Up; 178, Islands of St. Lawrence; Seeing a Few Thousand Islands; 179, Cutting Up; The Meat Industry; 180, The Story of Zinc; Mined and Moulded; 181, "Meat" Again; By-Products of Meat; 182, Eventide; 183, Bubbles; 184, Just Kinds; 185, Taken with a Grain of Salt; 186, The Flowing Road; 187, "De-Light"; Making an Electric Light Bulb; 188, In Higher Spheres; 189, Silverware; 190, Tick Tock; 191, Broken Silence; A Visit to a Day School for Deal Children; 192, With Every Meal; Dealing with Knives, Forks and Spoons; 193, The Alligator Hunt; 194, "A Pilgrimage"; 195, Cut and Dried; 196, From East to West; Rug Making; 197, North Wind's Masonry; Winter Scenes of Niagara Falls; 198, Cherry Blossom Time; A Japanese Festival and Rice Growing; 199 The Reawakening; Occupational Training at Fort Sheridan; 200, See-Saw; The Manufacture of Saws; 201, Made Game; Sporting Goods; 202, Home of the Seminole; 203, Plaything of Childhood; 204, "To 'Suit' Man"; How men's clothes are made; 205, Chu Chu: Illustrating the making of gum; 206, Wickerware: Illustrating the making of wicker and reed furniture; 207, Little Comrades: General school picture; 208, Tropical Gems of Florida: Scenic; 209, Water as Power; 210, Just Write: Making Fountain Pens: 211 Current Occurrences: Making Electric Flat Irons and Percolators; 212, Into the Big Cypress: Scenic; 213, Starting Life: Showing Young Life.

General Electric Co., Schenectady, N. Y. Panama Canal (2 reels); Schenectady Works (1 reel); Pittsfield Works, (1 reel); Back to the Farm (2 reels); King of the Rails (3 reels); Benefactor Thomas A. Edison (3 reels); Fairy Magic (2 reels); The Electrical Giant (1 reel); Potters' Wheel (1 reel); Cuba, the Island of Sugar (2 reels); The Queen of the Waves (2 reels).

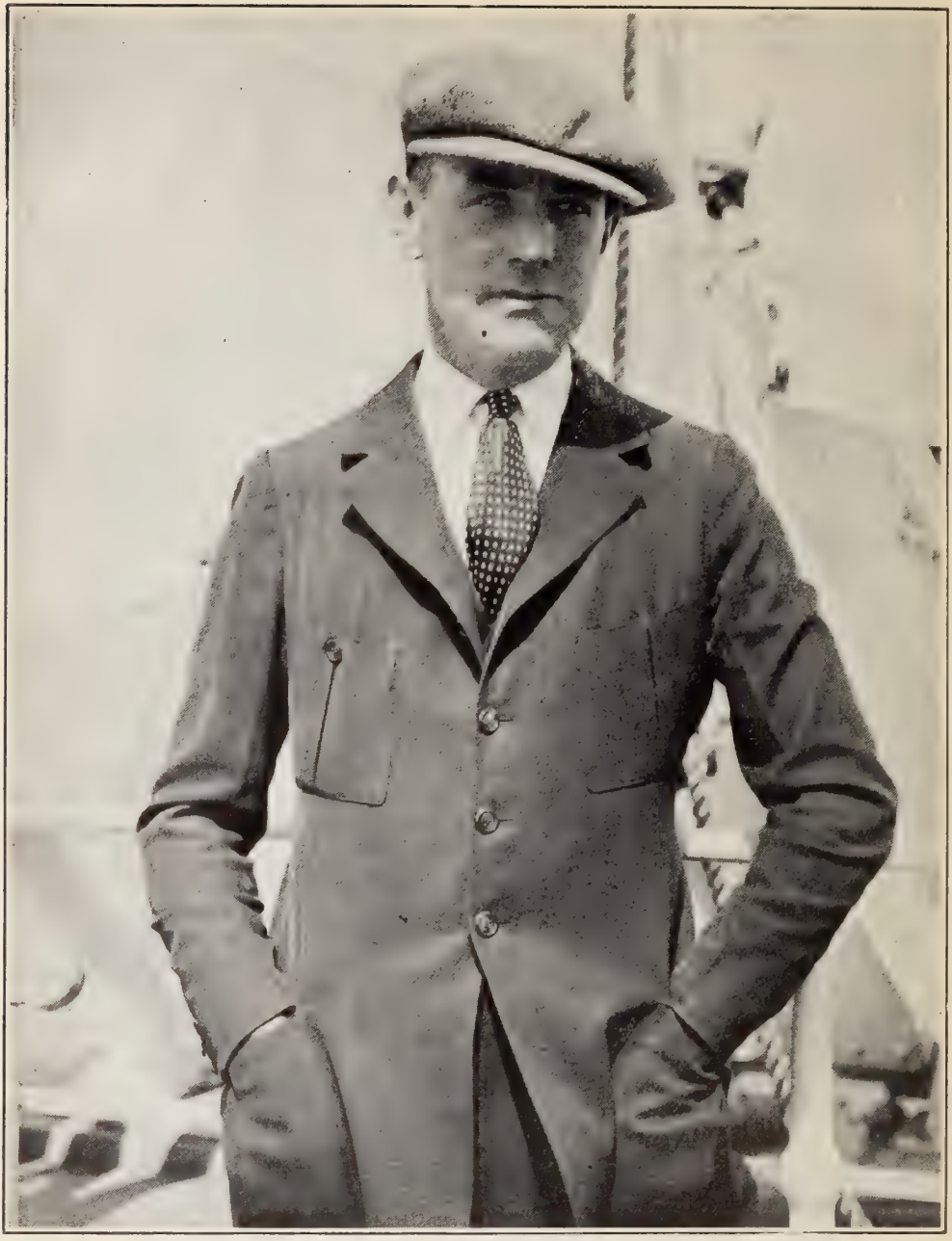
Ginn &Co., 15 Ashburton Place, Boston Mass The Making of Books.

Globe Stove & Range Co., Kokomo, Ind. Making Stoves and Ranges, 1,000 ft.

Goodrich Rubber Co., The B. F., Akron, Ohio. Rubber in the World War, 2,000 ft.

Grand Rapids Showcase Co., Grand Rapids, Mich. Lost Motion in Selling, 3,000 ft

Harrison Bros. & Co., Philadelphia, Pa. Hazards of the Lead Industry.



JACK DILLON, *Director*

"SUDS" with Mary Pickford
"THE RIGHT OF WAY" with Bert Lytell

Now Making Special Productions for Famous-Players-Lasky

Hecker-Jones-Jewell Milling Co., 40 Corlears St., New York City. How the Miller Has Changed to Meet Modern Conditions, 3,200 ft.

Heinz Co., H. J., Pittsburgh, Pa. No. 1, Heinz 57 Varieties, 900 ft.; No. 2, Heinz Tomatoes and Preserves, 840 ft.; No. 3, Heinz Baked Beans, 600 ft.; No. 4, Heinz Pickles, 600 ft.; Heinz Vinegar, 1,100 ft.; Heinz Spaghetti and Pickles, 1,100 ft.

Hendee Mfg. Co., Springfield, Mass. Making Indian Motorcycles, 3,000 ft.

Hercules Powder Co., Wilmington, Del. Modern Uses of Dynamite; Kelp Film; Farm Dynamite Film; Industrial Film.

Hershey Chocolate Co., Hershey, Pa. Cocoa and Chocolate, from Bean to Cup, 3,500 ft.

Holt Mfg. Co., The, Peoria, Ill. Caterpillar Tractors in Military Service, 6,300 ft.; Caterpillar Tractors in Road Building, 900 ft.; Caterpillar Tractors in Logging Service, 900 ft.; Caterpillar Tractors in Agricultural Service, 900 ft.

Industrial Moving Picture Co., Chicago, Ill. Wood Pulp and Paper Industry.

International Harvester Co., Chicago, Ill. Tractor Farming, 1,000 ft.; New Ways for Old, 1,000 ft.; America's Golden Harvest, 1,000 ft.; A Bunch of Sheep on Every Farm, 1,000 ft.; Canning—Cold Pack Method, 1,000 ft.; Corn—Harvesting and Testing the Seed, 1,000 ft.; Corn—Growing and Feeding, 1,000 ft.; Dairy Cows—Milk, Nature's Perfect Food, 1,000 ft.; Grow a Garden—Important Factor of Reconstruction, 1,000 ft.; Household Economics—Making Mother's Work Easier, 1,000 ft.; The Horse—Care, Use, Harnessing, Hitching, 1,000 ft.

Keith Co., Geo. E., Campello, Mass. Making Walkover Shoes, 900 ft.

Koppers Co., The, Pittsburgh, Pa. Operation of By-Products Coke Plants, 1,800 ft.

Koven & Brother, L. O., 154 Ogden Ave., Jersey City, N. J. An Up-to-Date Boiler Works and Sheet Metal Plant, 1,000 ft.

Krohn-Fechheimer Company, Cincinnati, Ohio. A Footwear Romance, 1,000 ft.

Lamb-Fish Lumber Company, Charleston, Miss. Lumber Industry, 4,000 ft.; Plan of Operation.

Larkin & Company, Buffalo, N. Y. Their First Problem (a solution of the high cost of living problem), 2,000 ft.

Lehigh Portland Cement Company, Young Bldg., Allentown, Pa. Concrete Romance, 3,000 ft.

Liberty Mutual Insurance Co., The, 185 Devonshire St., Boston, Mass. The Outlaw.

Long Bell Lumber Co., The, Kansas City, Mo. Lumber industry films being prepared.

Louisville Soap Company, Louisville, Ky. The Clean Easy Way 900 ft.

Lowe Bros. Company, Dayton, Ohio. Paints, Varnishes, Colors.

McElroy-Sloan Shoe Company, St. Louis, Mo. Shoes (How Made), 2,000 ft.

Macey Company, The, Grand Rapids, Mich. From the Forest to the Home, 1,000 ft.

Marshall-Field & Company, Chicago, Ill. Picking, Ginning and Spinning of Cotton, 2,000 ft.; Making of Lakeside Cotton Blankets, 1,000 ft.; Making Marshall Field & Company Valmore and Utopia Ginghams, 1,000 ft.; Zion Lace Industries—The Manufacture of Zion Laces and Curtains, 2,000 ft.

Metropolitan Life Insurance Company, New York City. Human Side of Industry, 1,000 ft.; Humanity in Insurance, 1,000 ft.

Modern Woodman of America, 93 Nassau St., New York City. The Man Who Came Back (Tuberculosis).

Mulford Company, H. K., Philadelphia, Pa. Four reels totaling 3,500 ft. showing production of Smallpox Vaccine, Diphtheria Antitoxin, Typhoid Vaccine, and other biological products.

National Assn. of Mfrs., 30 Church St., New York City. Crime of Carelessness, 1,000 ft.; The Workman's Lesson, 1,000 ft.; An American in the Making; The Man He Might Have Been.

National Cash Register Company, Dayton, Ohio. Beautifying a Community, 1,000 ft.; Boy Problem Solved, 1,000 ft.; Evolution of Cash Register, 2,000 ft.; Factory Welfare, 1,000 ft.; Making Cash Rgeisters, 1,000 ft.; Making Sales Books, 1,000 ft.; Safety Devices, 1,000 ft.

National Electric Light Association, 29 W. 39th St., New York City. The Lineman.

National Lead Company, 111 Broadway, New York City. The Making of White Lead, 3,000 ft.; Hazards in the Lead Industry.

National Motion Picture Company, Indianapolis, Ind. Dangers of the Street; Staking Their Lives; The Fire Demon.

National Tube Company, Pittsburgh, Pa. From Ore to Finished National Pipe, 3,000 ft.; Welfare Work Among the Employes of the Company, 1,000 ft.; The Manufacture of Shelby Seamless Steel Tubing, 1,000 ft.; The Manufacture of Shelby Seamless Cylinders, 1,000 ft.

New Jersey Zinc Company, The, 160 Front St., New York City. Manufacturing Zinc Oxide Used in Pains, Rubber Tires and various other Commodities.

New York Bureau of Public Health, Dept. of Health Education, 136 Centre St., New York City. Films engaged must be called for and returned the next day. Summer Babies; The Visiting Nurse; The Man Who Learned (Milk Picture); Children Who Labor; A Man in the Making; Sisters All (solving a Social Problem); The Error of Omission; At the Theshold of Life (Kindergarten); The Wedding Bell (Goods made in Sweatshops, Typhoid Fever); The Awakening of John Bond (Study and prevention of Tuberculosis); On the Trail of the Germs (Tuberculosis); A Visit to a Public Nursery; From the Field to the Cradle (Milk Picture); A Curable Disease; The Red Cross (Tuberculosis activity); The Rat Menace; Poison (Pure Food, canned goods film); A Soldier of Peace (Diphtheria Prevention); The Temple of Moloch (a Tuberculosis Film).

New York Central Lines, Grand Central Terminal, New York City. The Right and Wrong Practices on Railroads; Steve Hill's Awakening; The House That Jack Built; The Rule of Reason.

New York Department of Health, New York City. The Trump Card; In His Father's Footsteps; Bringing It Home; Samaritans Three.

New York Fire Dept. (Mr. Northrop), Municipal Bldg., New York City. The Locked Door.

New York Telephone Company, 15 Dey St., New York City. The Spinners of Speech; The Telephone Girl.

Pacific Elec. Rwy. Co., Los Angeles, Cal. Safe and Unsafe Practices on Interurban Railways (Electric).

Packard Motor Car Company, Detroit, Mich. Wheel Building, 2,000 ft.; Truck Motor Assembly and Building, 1,000 ft.; Twin-Six Assembly, 1,000 ft.

Page & Shaw, Inc., 18-20 Ames St., Cambridge A., Boston, Mass. Candy.

Peabody Coal Company, 332 S. Michigan Ave., Chicago, Ill. Coal Mining in Southern Illinois (new films being prepared).

Pennsylvania R. R. System, Broad Street Station, Philadelphia. The Americanization of Tony.

Philadelphia Commercial Museum, Philadelphia. Sets of Lantern Slides with Typewritten Lectures on such subjects as Argentina, China, Congo, Jamaica, Iron, Cotton, Lumber, etc. Moving picture films illustrating Industries, Commerce and Geography, also Educational Collections.

Pittsburgh Street Rwy. Co., Pittsburgh. Causes of Accidents on Street and in and Among Street Cars.

Plant Company, Thomas G., Boston, Mass. Making Women's Shoes, 1,000 ft.

Postum Cereal Company, Battle Creek, Mich. Making of Pure Foods in Battle Creek, 1,000 ft.

Public Service Railway Company, Newark, N. J. Making a Convert; On the Wrong Track; The Life of a Motorman; The High Cost of Hurry.

Pyrene Mfg. Company, 52 Vanderbilt Ave., New York City. Pyrene vs. Peril.

Raritan Copper Works, Perth Amboy, N. J. First Aid to the Injured.

Reed & Barton, Taunton, Mass. (Silversmiths, Goldsmiths, Bronze Founders.) Apply Bureau of Commercial Economics, Washington, D. C.

Remington Typewriter Company, 374 Broadway, New York City. Evolution of a Typewriter. Evolution of a Stenographer.

Louise Lovely
STARRING IN
FOX FILMS
Evans
L.A.

Robbins & Myers Company, Springfield, Ohio. Making an Electric Motor.

Rogers-Brown Company, Cincinnati, Ohio. From Mine to Moulder, 3,600 ft.

Royal Tailors, The, Chicago, Ill. New York City. Welfare Work in the World's Greatest Tailor Shops, 500 ft.

Russell Jennings Mfg. Company, Chester, Conn. Auger Bits.

Schlichter Jute Cordage Company, Philadelphia, Pa. Jute, Its Cultivation and Manufacture Into Cordage, 4,000 ft.; Philadelphia, Historical, Commercial and Social, 2,500 ft.

Shredded Wheat Company, The, Niagara Falls, N. Y. It's All in the Shreds, 1,000 ft.

Skinner & Sons Wm., 47 East 17th St., New York City. Silks and Satins (Life History of Silk Worm), 1,000 ft.

Sperry Flour Company, 332 Pine St., San Francisco, Cal. From Wheat to Sperry Flour, 1,000 ft.; Bread-Making in Different Parts of the World, 1,000 ft.

Standard Sanitary Mfg. Company, Pittsburgh, Pa. The Tale of the Tub, 5,000 ft.

Starrett Company, L. S., Athol, Mass. Making Machinists' Tools, 3,500 ft.

Staude Mak-A Tractor Co., E. G., 2675 West University Ave. St. Paul, Minn. Using a Ford for Heavy Pulling, 1,500 ft.

Stetson Company, John B., Philadelphia, Pa. Making Felt Hats, 1,000 ft.

Strathmore Paper Company, Mittineague, Mass. Making Strathmore Quality Papers, 1,000 ft.

Supplee-Wills-Jones Milk Company, 26th and Jefferson Sts., Philadelphia, Pa.

Todd Protectograph Company, Rochester, N. Y. A Modern Black Art, 4,000 ft.; A Trip Thru the Protectograph Plant, 1,000 ft.

Training Camp Activities Commission on, 105 West 40th St., New York City. Fit to Fight.

Underwriters' Laboratories, 207 E. Ohio St., Chicago, Ill. Fire and Safety Appliance Testing at Underwriters' Laboratories.

United States Brewers' Association, 50 Union Sq., New York City. The Story of a Glass of Beer, 1,000 ft.

United States Bureau of Mines, Pittsburgh, Pa. Safety Methods in Coal and Metal Mining; First Aid to the Injured; Welfare Work in Mining and Allied Industry; The Man Who Learned (Milk); The Fly Pest; Hope; The Mosquito; The Unbeliever Convinced.

United States Gypsum Company, 205 W. Monroe St., Chicago, Ill. The Gypsum Industry in America, 1,000 ft.

United States Railroad Administration, Western Passenger Traffic Committee, Chicago, Ill. Apply to Howard H. Hayes, Mgr., Bureau of Service, National Parks and Monuments, 646 Transportation Bldg., Chicago, Ill. Lantern Slides and Motion Picture Films, National Park subject. The Bureau of Service is prepared to furnish for entertainment and educational purposes, sets of colored lantern slides and reels of motion picture films featuring the most prominent national parks. These slides and films are sent to responsible persons without cost, excepting the express charges in both directions. Applicants are requested to name two subjects; first choice and second choice. The slide sets with accompanying lecture notes include the following subjects: Glacier National Park; Grand Canyon National Park; Mesa Verde National Park; Mount Ranier National Park; Rocky Mountain National Park; Yellowstone National Park; Yosemite National Park, with views of General Grant and Sequoia National Parks. In the motion picture films are shown: Crater Lake National Park; Glacier National Park; Grand Canyon National Park; Mesa Verde National Park; Mount Rainier National Park; Rocky Mountain National Park; Yellowstone National Park; Yosemite National Park. There have been sent to this bureau several reels of films featuring Alaska, Columbia River Scenic Highway, Dawn of the Electrical Era in Railroading, Central Wyoming, Idaho, Portland Rose Festival, Royal Gorge, and California Scenes, which are available for exhibition purposes.

United States Shoe Mch. Company (Publicity Dept.), Boston, Mass. The Making of a Shoe (from Cowhide Pelt to Goodyear Welt), 1,000 ft.; Jim's Vocation, 1,000 ft.; The Industrial City, 1,000 ft.

United States Steel Corporation, 71 Broadway, New York City. An American in the Making; The Workman's Lesson; The Reason Why; Why; Welfare Work of H. C. Frick Coal & Coke Co.; Mine to Moulder (Iron); From Ore to Finished Pipe.

Universal Film Mfg. Company, 1600 Broadway, New York City; Careless America.

University of Wisconsin, Bureau of Visual Instruction, Madison, Wis. Circuit Service in Educational Slides and Motion Picture Films. No rental fee is charged, only expense being transportation charges on films. Application blanks, classified list of films and regulations governing the service upon request.

Ward Baking Company, New York City. The Story of a Loaf of Bread, 4,000 ft.

Washburn Lignite Coal Company, Wilton, N. D. Lignite Coal Mines, Beautiful Farms, 1,000 ft.

Waterman & Company, L. E., 191 Broadway, New York City. Ideal Fountain Pens, 1,000 ft.; The Evolution of the Pen, 1,000 ft.; Pen Points of Progress, 1,000 ft.

Welch Grape Juice Company, Westfield, N. Y. The Grape Juice Industry, 1,200 ft.

Western Electric Company, 195 Broadway, New York City. A Square Deal for His Wife, 2 reels; The Education of Mrs. Drudge, 1 reel; Telephone Inventors of Today, 3 reels; Forging the Links of Fellowship, 2 reels; Inside the Big Fence, 2 reels.

Willys-Overland, Inc., Toledo, Ohio. How Automobiles Are Made, 2,000 ft.

Wilson & Company, Inc., Chicago, Ill. Packing House Industry, 10,000 ft.

Winchester Repeating Arms Company, New Haven, Conn. The Winning Shot, 3,000 ft.; Fancy Shooting with Pistol, Rifle and Shotgun, 1,000 ft.

Woolman, Edw. W., 4709 Lancaster Ave., Philadelphia, Pa. Producing, Pasteurizing, Scientifically Testing and Delivering Milk, 1,200 ft.

Wilkes-Barre, Pa. Bosworth, DeFrenes & Felton; The Striking Tires, A Trip Thru a Rubber Plant, Reblazing the 49 Trail (an adventure picture), The Making of Powers' Camergraph.

Worcester Film Corp., Worcester Mass. and 145 West 45 St. New York City.: A Visit to Whitin Machine Works (the home of Textile machinery of Quality), The Making of an American, Speeding Up (Uncle Sam's Revolutionary plan to Accelerate transportation), The Priceless Gift of Health, Standardized Belting (the manufacture of leather belts used for power transmission), Through Life's Window (The Tale of a ray of light), From Bale to cloth (The wonderful story of cotton manufacture), Opportunity (a story for your boy).

Productions made by Motion Picture Bureau Western Electric Company, Charles W. Barrel, Director. "The Go-Getter"—a story of new ideas and old prejudices—3,400 feet; "Making Telephones in Tokyo"—a combined travelogue and industrial—925 feet. "Keeping Fit"—Sunlight studies of a big family of workers at play, 890 feet. "The Land of the White Cedar"—Making p oelsin nature's snowy workshop, 975 feet. The Western Cedar Industry—two separate reels. The Mt. Rainer Fur Industry—two separate reels.

Produced and distributed by Industrial & Educational Department of Universal Film Manufacturing Co., "Skookum Apples." 3 reels. How an advertising appropriation was expended in putting Skookum apples on the New York market. "The Yanks are Coming." 8 reels. How Dayton-Wright aeroplanes are made. "The Girl Behind the Hoe." 1 reel. Work of Woman's Land Army of New Jersey. "Is America Worth Saving?" 2 reels. A visualization of Dr. Nicholas Murray Butler's lecture on that subject. "The Open Road to a Greater America." 1 reel. Showing the need of good roads and the advantage of motor truck transportation. "The Making of Chevrolet Motor Cars." 4 reels. "The Making of Haynes Motor Cars." 4 reels. "The Making of Dort Cars." 1 reel. "You Auto Know

Why be Offensive to Women?

To please men? Nothing could be a greater mistake. Women are 65% of your audiences; and men enjoy clean fun as well as women do.

A star, a story, or both, to be featured in each picture—that you can afford to put out in lights.

MASTER SHORT SUBJECTS have drawing power

Two reel and single reel comedies of a standard that will delight everybody, from the sophistic, blase, metropolitan theatre-goer to the village maiden. Because their appeal is to the universal love of laughter that all humanity shares in common.

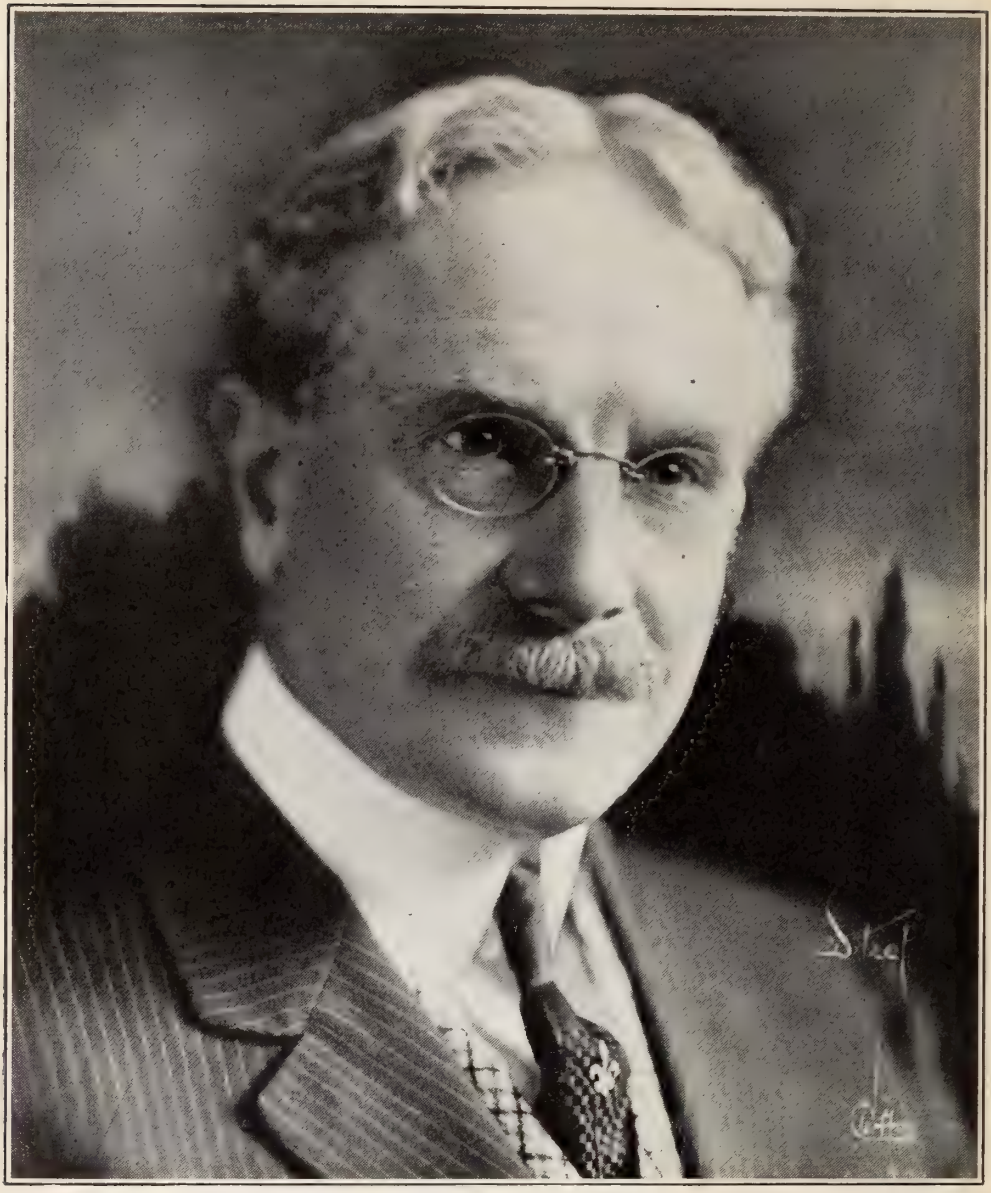
As an example—the "Torchy" pictures with Johnny Hines, from Sewell Ford's stories are being distributed by The Educational Film Exchanges, Inc.

For complete information, write to

MASTER FILMS, INC.
C. C. Burr, Pres.
130 W. 44th St., N. Y.

Two Reelers
"Torchy" Comedies
Celebrated Author Comedies
Single Reelers
"You Know Me" Series
Lester Allen Comedies
"Newlywed" Series

Better." 2 reels. A comedy concerning used automobiles. "America's Heritage. 2 reels. A cross country tour of the Boy Scouts of America. "May Irwin's Loaf." 1 reel. Making of yeast war bread and featuring May Irwin. A Brush Comedy. 1 reel. A comedy based on the selling of Fuller brushes. "Fountain of Youth." 1 reel. The use of shaving brushes. "Candy Courtship." 5 reels. A feature story of romance and good candy. "Lowney's Candy Factory," 3 reels. The manufacture of candy in a modern plant. "Cable & Wire." 5 reels. The manufacture of electric cable and cord. "Hearts & Jerseys." 5 reels. A Jersey cattle comedy drama featuring May Irwin. "The Car that Came Back." 2 reels. The use of chemical automobile accessories. "A Day at Nowesco." 1 reel. Plant of the Northwestern Chemical Co. "The Oval Wood Dish Company." 2 reels. Logging of Beech, Birch and Maple in the Adirondacks, all operations of the saw mill, and the making of clothespins and wood dishes in an efficient operation. "Gift of Heaven." 1 reel. The manufacture of coffee and its use, from the coffee-house of olden times to our modern hotels. "The Romance of Gloversville." 2 reels. The city of Gloversville and the making of gloves. "East Meets West." 2 reels. A story featuring the City of Omaha, Nebr. "Golden Legend." 5 reels. A romance of old and new Orleans, La. "The Making of Corsets." 1 reel. "From Cacti to Cotton." 2 reels. The reclamation of an Arizona desert and the growth of cotton. "From Fibre to Fabric." 5 reels. The manufacture of tire fabric. "King of Cotton." 9 reels. The complete story of the reclamation of an Arizona desert and the establishment in its place of a long-staple cotton plantation. Habits and customs of native Mexican laborers. "The Evolution of a Cough Drop." 1 reel. Manufacture of cough drops. "Willow Brook Dairy Co." 2 reels. The bottling and delivery of milk, by modern methods. "Heads Win." 5 reels. The story of the failure of a factory worker and his family who attains success in his work thru systematic and directed study. "Rolling Steel by Electricity." 2 reels. "The Largest Engine in the World." 1 reel. New York Interborough Turbine. "Electric Household Convenience." 2 reels. A series of short subjects entitled as follows: "The House that Runs by Magic." "Santa and the Wonderful Genii." "Table Cookery." "Current Convenience." (Electric outlets conveniently placed). "Heat Chaser." (Electric Fans.) "Which One of These is You." (Electric Irons.) "Who Washes Your Clothes?" "Cable and Wire." 5 reels. The manufacture of electric cable and cord. "That Well Dressed Look." Spring and Summer Fashions, 1919 shown by cartoons and models. "That Well Dressed Look." Fall and Winter fashions, 1919, shown in a pretty little dream story. "Fifty Golden Years." 1 reel. Fashions in every decade from 1870 to the present day. "Arming our Fighting Men." 1 reel. The manufacture of side rams, machine guns and rifles. "The Menace." 2 reels. Fire prevention by automatic sprinklers. "The Romance of Gloversville." 2 reels. The manufacture of gloves of avrious makes. "Admishun Ten Pins." 3 reels. The manufacture of hooks and eyes, pins and safety pins told in an interesting fashion by a pin with a head. "The Making of Hosiery." 4 reels. The knitting of silk hosiery. "The Silken Web." 2 reels. A story of a thief, a pretty girl and a popular brand of stockings. "From Field to Foot." 5 reels. The manufacture of cotton hosiery. "A Matter of Soles." 1 reel. The manufacture ofleather soles. "The Love Belt." 1 reel. A romance based on a brand of machinery belts. "The Making of Leather Belts." 2 reels. "Danger Ahead." 1 reel. The use of automobile headlights "Building Gridley Automatics." 2 reels. The manufacture of Gridley automatic screw machines. "Spirit of Progress." 3 reels. Manufacture of screws, nuts and bolts. "Road Building Machinery and its Operations." 1 reel. "Nickel Welding Machine." 1 reel. "Carrying the Burden." 4 reels. The manufacture of electric hoisting machinery. "Coaling Ships." 1 reel. The use of machinery for loading coal on large vessels. "Son of Adam." 2 reels. A rural drama showing how youth and love are triumphant over the drudge of farming thru the use of dairy machinery. "Heroes All." 1 reel. The use of motor cycles with side cars in giving outings to convalescent soldiers and sailors. "Rack Ovens." ½ reel. The manufacture of rack ovens. "Strengthen America." 1 reel. A striking argument for prohibition. "Island of Yesterday." 1 reel. "Conquering the Jungle." 1 reel. Two one reel films showing the reclamation of the Sumatra jungles and establishment of rubber plantations in their stead. Habits and customs of the inhabitants. "Sumatra." 11 reels. The complete story of a rubber plantation. "The Menace." 2 reels. Fire prevention by automatic sprinklers. "Danger Ahead." 1 reel. The use of automobile headlights. "Careless America." 1 reel. Prevention of automobile accidents. "Federal Ship Building Plant." 1 reel. "Launching of S. S. Duquesne." 1 reel. "Keep the Flag at Sea." 2 reels. Ship building. "Sole Mates." 2 reels. A Pullman car comedy built around a sample case of shoes. "My Lady's Wardrobe." 1 reel. The manufacture of silk. "Silks and Satins." 2 reels. Manufacture and use of silks and satins. "Straight Goods." 1 reel. A story concerning a thief and the manufacture of silverware. "Skating Bobby McLean." 1 reel. Fancy skating. "Blazing the Trail." 2 reels. Manufacture of spark plugs. "Fares Please." 1 reel. The operation of a one-man street car. "Telephone Inventors of Today." 3 reels. Western Electric telephone inventions. "The Romance of Thread." 1 reel. Embroidery thread from the sunny cotton fields to my day's boudoir. "Burden Bearers." 3 reels. Manufacture of solid truck tires. "Friends in Need." 2 reels. Manufacture of tire accessories. "Lightening the Load." 2 reels. Manufacture of giant pneumatic tires. "Most Miles for a Dollar." 4 reels. Manufacture of pneumatic tires. "Over the Roads to Victory." 1 reel. A test truck fleet tour. "Pneumatic Tire Rims." 1 reel. Manufacture of pneumatic tire rims. "Reasons for Firestone Supremacy." 2 reels. The organization of Firestone Tire & Rubber Co. "Ship by Truck." 1 reel. The adaptability of trucks for short hauls. "Start Something." 1 reel. Description of a "Ship by Truck" organization. "Tire Abuse." 1 reel. "Trucking Through Dixie." 1 reel. A truck test tour thru the South. "Better Truck Tire Service." 1 reel. Truck tire test. "Care and Repair of Tires." 1 reel. "Goodyear's Ahead." 3 reels. Motorizing the farm. "From Fibre to Fabric." 5 reels. Manufacture of the fabric in tires. "Rubber Tires and Tubes." 1 reel. The manufacture of tires and tubes. "Packing Cigarettes." ½ reel. "Smokes for a Nation." 1 reel. The largest shipment of tobacco ever reaching this country. "Care of the Teeth." 2 reels. Dental hygiene and the manufacture and packing of tooth paste. "My Lady's Veil." 2 reels. The making of veils. "Keep the Home Walls Smiling." 2 reels. The manufacture of wall paper. "The Acorn and the Oak." 1 reel. One of the five reels of this film is devoted to welfare work in a profit sharing manufacturing plant. "For the Common Good." 1 reel. Welfare work in a rubber tire factory. "A Day at Nowesoc." 1 reel. Welfare work at the Northwestern Chemical Co. "From Field to Foot." 1 reel. Fifth reel of five reel picture showing manufacture of cotton hosiery. "Awakening of Tim." 3 reels. A story of loyalty to the firm in which welfare work is carried on among the employees. "Sheperd Electric Factory." 1 reel. "Federal Ship Building Plant." 1 reel. "State of Illinois." 3 reels. State welfare institutions "Rolling Stone." 2 reels. Welfare work at a hosiery manufacturing plant. "Record Shipment of Wheat." 1 reel. The largest single shipment of wheat from this country. "Fascinating Art of Knitting." 1 reel. The manufacture of



GILBERT P. HAMILTON

Director-General

R. C. P. SMITH SYNDICATE

yarn, its use in knitting, knitted garments in use.

Atlas Educational Film Co., Chicago, educational-industrial films: "Making Vesta Batteries." "Making Blue Prints." "Solving the Farm Help Problem." "Dairy Industry." "Poultry Raising." "Scientific Hog Raising." "Modern Farming." "A Modern Stock Farm." "Ayreshires and Berkshires." "Making Hogs Out of Pigs." "Manufacture and Use of Spreaders." "Serpent's Tooth." "Jupiter's Thunderbolts." "In Trocoland." "Collosus of the Road." "Royal Ease." "Spirit of the Birch." "The Land of the Sky." "In the Fastness of the Mountains." "Royal Gorge."

Baumer Films, Inc., 6 West 48th St.: The Electric Heart, A Mouthful of Wisdom, The Eye in the Dark, Canning Electricity, Signed and Sealed, Motor Truck Efficiency, The Bookkeeping Typewriter System, Fashions, Oil Lubricating Systems (Animated technical subject), all 1 reel; The Concerto, The Evolution of Dry Cell Batteries and The Wonder of Wire, all 4 reels; The Evolution of Wet Cell Batteries, 2 reels, and The Fireless Cooker, ½ reel.

Carlyle Ellis, Autographed Films. Our Children, 2 reels, made for the Children's Bureau, U. S. Dept. of Labor. Story of the Children's Bureau Health Conference in one small typical town,Gadsden, Ola. Shows proper care of babies, public health nursing and how infant mortality may be reduced; In Middies and Bloomers, 1 reel; made for the National Board Y. W. C. A. Shows the Y. W. C. A. Summer Camps that serve New York City as typical examples of camps for industrial and school girls. Emphasizes the value of camp life in the experience and bodily development of girls. Getting Together, 1 reel, made for the Y. W. C. A. A picture record of the First National Conference of Working Girls sponsored by the Y. W. C. A., and the First National Congress of Working Women. Made in Washington. Scenic elements. We're Wrong About Shoes, 3 reels, in series made for the Y. W. C. A., to educate women to the proper care of the feet through wearing feet shaped shoes. Home At the End, 1 reel, made for the Baptist Home for the Aged, of New York City to raise funds. An Equal Chance, 2 reels, made for the National Organization for Public Health Nursing. The Woman Who Works, 3 reels, made for the Y. W. C. A. Open Doors, 3 reels. A story of the Central Branch Young Women's Christian Association of the city of New York; review of its activities told in story form. The influence of the Y. W. C. A. on Mabel-from-the-Metropolis and Mildred from-Millsville, Pueblos and Piccaninnies, 1 reel. A story telling of the public health nurse's work among the Pueblos of New Mexico and the Negro children of Louisiana. The nurse's work runs throughout but is shared by the interest of the people and places. A Nurse Among The Teepers. 1 reel. A striking picture story of the public health nurse's fight for the health of the Arapahoe Indians of Wyoming. There is very little nursing technique, but much human interest material and effective winter photography. Working Standards, 2 reels, made for the Women's Bureau of the U. S. Department of Labor. Fair Standards for working women of hours, wages and sanitary conditions as advocated by the Bureau, are brought out in a strong dramatic story.

The Venard Film Corp., Peoria, Ill., Industrial: Avery Co., Peoria, Ill., "Tractorizing Dad," Tractors; Comet Aut. Co., Decatur, Ill. "A trip through the Comet Automobile Plant," U. S Tractor & Mach. Co., Menasha, Wis. "The Uncle Sam Tractors," John Lauson Mfg. Co., New Holstein, Wisc. "The Lauson Tractor." Altorfer Bro., Peoria, Ill. "Mandy's Catastrophe," Electric washing machines; Four-Drive Tractor Co., "The Four-Drive," Tractors; Renfrew Mach. Co., Renfrew, Ont., Can., "You Couldn't Separator," Cream separators and truck Scales; Weadows Man. Co., Bloomington, Ill., "Except and Including," Electric washing machines; One Minute Man. Co., "When Dreams Come True," Electric washing machines; Barlow-Seelig Mfg. Co., "Jimmy," Electric washing machines; The Dunham Co., Berea, O., "Soil and Sense," Cultipacker; Washington Dairy Co., Peoria, Ill., "The Milky Way," Nursey milk; J. D. Adams Co., Indianapolis, Ind., "Better Roads," Road Graders; J. I. Case Plow Works Co., Racine, Wis., "The Passing of Dub Wilson," Tractors; Parrett Machinery Corp., Chicago, Ill."One Team Less," Tractors.

THE NATIONAL MOTION PICTURE LEAGUE

The purpose of this organization with headquarters at 381 4th Avenue is a concentrated campaign of education and publicity: 1st, by proper publicity for good pictures, and a campaign of education against the immoral ones; 2nd, by conducting and supervising children's matinees, and assisting churches, boards of education, parents' associations and other organizations interested in public welfare, to secure proper pictures for adults, young people and children.

The Reviewing Board of the League is composed of ministers, Sunday school leaders, teachers and public welfare workers. They select from all motion pictures manufactured those that are suitable for adults, young people and children, and list the names of these pictures in Current Weekly Bulletins, before the pictures are released to any theaters. This advance knowledge is supplied to all members of the League and subscribers to the Bulletin, giving to them the power of selection which enables them to patronize only the best motion pictures that are shown in theaters. This ever increasing demand stimulates the production of wholesome films. The lists are also sent to producers of motion pictures and managers of theaters and are published in arious magazines and newspapers.

This publicity now reaches about 800,000 readers. The aim is publicity to 5,000,000 readers by fall, 1920.

The organization is supported entirely by its membership and by donations from persons not interested financially in the Motion Picture Industry, and by the sale of its Bulletins.

Among those who are fostering this movement are Dr. Wm. L. Etinger, Supt. of N. Y. City Public Schools;Mr. Daniel Carter Beard, Boy Scouts of America; Mrs. Maud J. Baldwin, International Sunday School Association; Miss Bessie Locke, National Kindergarten Association; Mr. Adolph Lewisohn, Mr. Owen Lovejoy, Mrs. Henry Phipps and Mr. Thomas W. Churchill.

The directors include: Mrs. H. G. Armstrong, New York City; Mrs. Maud J. Baldwin, Chicago, Ill.; Mrs. J. W. Barnes, New York City; Mrs. Dwight E. Bartlett, Providence, R. I.; Mr. George Gordon Battle, New York City; Mr. Daniel Carter Beard, Flushing, L. I.; Miss Bernice W. Bell, Louisville, Ky.; Mr. George A. Bellamy, Cleveland, O.; Mrs. E. E. Bogart, Mt. Vernon, New York; Mr. E. E. Bogart, New York City; Mrs. Sidney C. Borg, New York City; Mr. Dwight E. Breed, Austin, Tex.; Mrs. J. T. Burcham, Spokane, Wash.; Mr. C. C. Carstens, Boston, Mass.; Mrs. J. W. Chivers, Helena, Mont.; Mr. Thomas W. Churchill, New York City; Mrs. Irving Crane, New York City; Mr. Robert A. Crosby, New York City; Mr. Grafton D. Cushing, Boston, Mass.; Mr. J. H. Denbigh, New York City; Mrs. W. C. Eakins, Arlington, N. J., and Ernest D. Easton, Newark, N. J.

Executive Staff: Adele F. Woodard, President; Daniel Carter Beard, 1st Vice-President; Dr. Wm. L. Ettinger, 2nd Vice-President; Dr. Lee K. Frankel, Treasurer; Mrs. J. T. Burcham, Film Librarian; Dr. Philip P. Jacobs, Advisory Secretary.

Executive Committee: Mr. Thomas W. Churchill, Chairman; Rev. F. E. Johnson, George Gordon Battle, Gustave Straubenmuller, Mrs. Irving Crane and Miss Bessie Locke.

The organization issues a bulletin weekly telling which are the best productions for the family, the best constructional and which productions are best suited for children.

Publicity secured through magazines, daily newspapers, etc.

CLYDE FILLMORE

Current Releases

"THE DEVIL'S PASSKEY"

"NURSE MARJORIE" with Mary Miles Minter
"THE LADDER OF LIES" with Ethel Clayton
"CROOKED STREETS" with Ethel Clayton
"THE CITY SPARROW" with Ethel Clayton

Now with Famous-Players-Lasky Corporation

The Short Reel Outlook

Expects Rapidly Growing Demand

In my opinion the motion picture year of 1920-1921, will see the rapidly growing demand on the part of theaters for short subjects increase to 100 per cent. of the exhibitors of the country.

This is something more than a theory with us, for we have backed this belief with far the largest investment ever made in the short subject field, and our plans for the immediate future includes a still further expansion and a constant growth that we have arranged for on a scale sufficiently large to care for the increasing demand that we know will be shown month after month.

Our conviction that the theater required short subjects of the first quality has been expressed for more than five years in the existence of Educational Films, which was established in 1915, and which has never left the field that it selected for its own. Since we were pioneers, our growth at first was naturally slow, but we have seen the demand for this product grow from but a few scattered exhibitors to every theater of importance in this country.

This growth has been due largely to the care that we have exerted in selection of product, proven by the fact that there is stilla wholesome demand for the pictures that we released in our first year.

Our plans, from the first, have included a sales and distribution organization covering the United States and Canada, but we have carefully avoided the temptation of over production and over organization until the field was ready. That time is now here, so we have, through Educational Film Exchanges, Inc., now established branch offices of our own in the twenty-five recognized distributing centers of the United States, and the six centers in Canada. In the British Isles we are associated with Ideal Film Renting Co., Ltd.

With the organization of our own distribution system, we have met the demand on our organization for comedies of the same standard as our other releases. Already we have received convincing proof that we are filling an important need.

We will continue to remain in the market for the purchase of such pictures of these general classes as meet our quality standard and for the distribution of similar series for national and semi-public organizations, which have shown such a flattering faith in our company.

Briefly, we stand ready to supply distribution to comedies, and such other short subjects as we regard as sufficiently meritorious to have the benefit of the reputation of our organization for five years.

In less than a year our investments and our contracts have run into the millions. We have still further and bigger plans in view.

Our acts, we believe, offer the best evidence of our belief that the outlook for short subjects, especially for our organization, is unusual.

E. W. HAMMONS, Educational.

Short Subjects Come Into Their Own

Any question that has ever existed as to the attitude of Famous Players-Lasky towards the short subject must have been effectively answered in the organization's recent step in establishing a short subjects department with a distinctive sales force which will devote itself entirely to this department.

This move evidences better than anything else could our conviction on the future of the short subject. Under the direction of W. F. Rodgers, the new department will concentrate its activities upon demonstrating to exhibitors throughout the country the box-office value of short subjects of genuine merit. To succeed in this, it is necessary that the short subject be selected with the same discrimination that is given a super-special and prepared with the artistry, direction and photography of a feature subject. This is the goal toward which we are striving on all short subjects during the coming year with which the name of Paramount is to be associated. While the progress of the last three years, the past season especially, have been very satisfactory and rapid, we feel that the coming year will be a revelation in the progress of the short subject from an artistic standpoint and the variety of subjects presented

"AL" LICHTMAN,
Famous Players-Lasky.

Increased Demand for Short Stuff

The season of 1920-1921 will show an increased demand for short subjects. During the last year the exhibitor has come to realize that his audience expects something more than the so-called "feature." He knows that many a program has been saved by two or three single reels, which interested and amused his audiences after the feature had fallen flat.

PAUL BRUNET, Pathe.

Many Changes Made

More changes have been made in the past year in the short subject market than in any other branch of the film industry, the first move having been the attempt on the part of many short subject manufacturers to devote their efforts entirely to the production of five reel comedies.

Although there are more than two reel comedies being made now than ever before, yet it is a fact that the number of producers of two reel comedies and other short subjects which are of a standard has decreased.

There are probably only one or two two-reel screen comedians, and possibly only one, who can stand feature length productions.

P. W. DOWLING,
Christie Film.

Important Factor in Every Program

Requests for good short reels on the indenpendent market and from exhibitors are greater than even at the present time and prospects for the coming year are brighter than they have ever been in the past. The fact that newspaper critics are now devoting more space to them in their reviews may be regarded as significant.

I should like to bring out the point that for actual educational value, short reels rank supreme. People will rapidly forget features which as a rule merely entertain but one and two reel offerings, such as scenics, scientific subjects and kindered pictures, leave a lasting impression.

Invariably, short subjects form at least one-third of the show and the farsighted exhibitor will not depend upon some feature which is a good drawing card, to pack them in and then inflict some cheap, trashy or old comedies and scenics on them. A good feature, backed up with short stuff of inferior quality accentuates the deficiencies of the latter. To-day, the single and two reelers are not only fillers—they must be good, or the reputation of the house suffers.

JACK COHN.

The Importance of the Short Subject

More attention will be paid to short subjects during the coming year than ever before. Conditions generally relating to the short subject are better than ever before, due to the fact that the exhibitors are now realizing the importance the short subject plays in their program.

In the past the single reel, or even the two-reel comedy has been looked upon too often as merely a filler. Exhibitors have contracted for fifty-two weeks of "short stuff," regardless of the quality of the production and have taken anything that the distributor cared to hand out.

This condition, I am happy to say, is rapidly changing and as an illustration one has only to sight the fact that exhibitors generally are selecting their short subjects with as much care as they do their features. A selective booking will be the rule during the coming year and the exhibitor will be as careful to secure a single reel or a two reel subject that will complement their feature, as they will be of any other feature of their business.

W. E. SHALLENBERGER, Arrow.

Some Men You Know

ADOLPH ZUKOR,
Pres. Famous Players-Lasky.

PAUL BRUNET,
President and Gen'l Mgr.,
Pathe Exchange.

WILLIAM FOX,
Pres. Fox Film Corp.

RICHARD A. ROWLAND,
Pres. Metro Pictures Corp.

OSCAR A. PRICE
President Asso. Producers

HARRY O. SCHWALBE,
Sec. & Treas. Ass. 1st Nat. Ex.

WM. A. BRADY
W .A. Brady Productions

JOHN D. WILLIAMS
Mgr. Asso. 1st Nat'l Exh.

WINFIELD R. SHEEHAN
Fox Film Corp.

CARL LAEMMLE
President Universal Co.

JESSE L. LASKY
V.-Pres. Famous Players-Lasky

LEWIS J. SELZNICK
Pres. Select Pic. Corp.

PAUL CROMELIN
Inter-Ocean Film Co.

HIRAM ABRAMS
Pres. United Artists

W. W. HODKINSON
Pres. W. W. Hodkinson Corp.

D. W. GRIFFITH,
Griffith Prod.

CECIL B. DeMILLE
Famous Players-Lasky

JAMES VINCENT
Pres. M. P. D. A.

MAXWELL KARGER
Metro

LOUIS B. MAYER
Mayer Productions

MACK SENNETT
Mack Sennett Comedies

W. E. SHALLENBERGER
Federated Film Exchanges

J. STUART BLACKTON
J. Stuart Blackton Prod.

EARL W. HAMMONS
Educational

FELIX FEIST
Goldwyn

ARTHUR S. KIRKPATRICK
Robertson-Cole

W. R. ("Watty") ROTHACKER

"AL" LICHTMAN
Famous Players

JOS. W. ENGEL
Treas. Metro Pictures Corp.

ARTHUR S. KANE
Arthur S. Kane Pict. Corp.

SAM MORRIS
Selznick Enter.

R. H. COCHRANE
Vice-Pres. Universal Co.

W. E. ATKINSON
Gen. Mgr. Metro

ROBERT LIEBER
Pres. Asso. 1st. Nat. Ex.

SAMUEL GOLDWYN

ALBERT E. SMITH
Pres. Vitagraph Co.

ROBERT W. PRIEST
Film Market, Inc.

EUGENE ROTH

THOMAS H. INCE
Ince Productions

S. BARRETT McCORMICK
Toledo, O.

JOHN C. FLINN
Famous Players-Lasky

JAKE WELLS
Richmond, Va.

"JIMMY" GRAINGER
Marshall Neilan Prod.

B. J. ("Bernie") DEPKIN
Baltimore

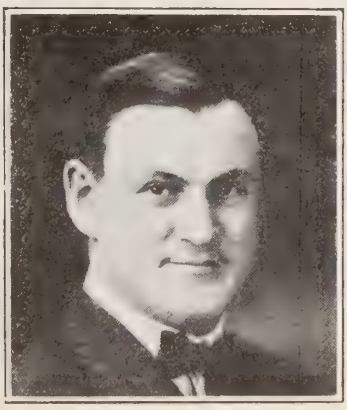
RALPH TALBOT
Oklahoma

H. C. ("Doc") HORATOR
Toledo, O.

HARRY CRANDALL
Washington, D. C.

FRANK J. REMBUSCH
The Stormy Petrel

JAY J. ALLEN
Canada



"ABE" BLANK
A. H. Blank Enter.

TOM MOORE
Washington

A BELA VIRAGH-FLOWER

Art Director

Creator of interiors that suggest art, beauty, simplicity and expressive atmosphere for the Stars and Players that inspire the vital element in their Art.

Interiors designed for 1920 Photo Plays

Even as Eve
Empty Arms
Idle Hands
A Good Woman
Diana of Star Hollow

American Society of Cinematographers

Name	Company, Director or Star	Studio
David Abel	Selznick	Brunton
John Arnold	Viola Dana	Metro
*Joe August	Wm. S. Hart	Hart
Friend F. Baker	All-Star	Vitagraph
Wm. J. Beckway	Edith Sterling Productions	Balboa
R. J. Bergquist	Nazimova	Metro
*H. Lyman Broening	Neilan-Kaufman	Hollywood
L. D. Clawson	Raoul Walsh	New York
Henry Cronjager		
A. M. Davey		National
Ernest S. Depew	Master Pictures, Inc.	
J. A. Dubray	Lew Cody	Brunton
Arthur Edeson	Clara Kimball Young	Garsson
Perry Evans		Mack Sennett
William Fildew	Priscilla Dean	Universal
Ross G. Fisher	Carter De Haven Comedies	Haworth
*Wm. C. Foster	Lois Weber	Lois Weber
Harry M. Fowler		
*T. G. Gaudio	Allan Dwan Productions	Brunton
Harry W. Gersted	Wm. Desmond	J. D. Hampton
*Frank B. Good	Tom Mix	Fox
Fred L. Granville	Directing Samuelson Productions	England
*King D. Gray	Ben Wilson Productions	Berwilla
*Walter L. Griffin	James Oliver Curwood Productions	Universal
Alois G. Heimerl	Mgr. photographic department	American
George Hill		Brunton
*F. W. Jackman	Supervising cinematographer	Mack Sennett
J. D. Jennings		Goldwyn
Charles E. Kaufman	Artograph Company	7520 Sunset Blvd.
Roy H. Klaffki	Charge of photography and laboratory	Metro
H. F. Koenekamp	Larry Semon	Vitagraph
Edward Kull	Directing at	Universal
R. B. Kurrle	Edwin Carewe	Mayer
Sam Landers	Annette Kellerman	Brunton
Walter Lundin	Rolin Film	Culver City
Chester A. Lyons	Charles Ray	Charles Ray
Reggie Lyons	Frances Edmonde	Garsson
Jack Mackenzie	Earle Williams	Vitagraph
Hugh C. McClung	David Butler	Hollywood
William M. McGann	Douglas Fairbanks	Fairbanks
Victor Milner	H. B. Warner	J. D. Hampton
Ira H. Morgan	Donald Crisp	Hollywood
*Robert S. Newhard	Dustin Farnum	Brunton
*S. S. Norton	Coburn Productions	Culver City
Ernest S. Palmer	George Loane Tucker Productions	Brunton
Paul P. Perry	George Melford	Lasky
G. C. Peterson	Charles Hutchison	Brunton
Sol Polito	Bert Lytell	Metro, N. Y.
B. F. Reynolds	Von Stroheim	Universal
George Rizard		American
*Philip E. Rosen	Directing at	Universal
*Charles G. Rosher	Marshall Neilan	Hollywood
A. Scholtz	Charge of laboratory	D. W. Griffith, N. Y.
C. E. Schoenbaum	Bryant Washburn	Morosco
John F. Seitz	Rex Ingram	Metro
*Homer A. Scott	Tourneur Productions	Universal
W. S. Smith	Joe Ryan	Vitagraph
Harry Thorpe	Douglas Fairbanks	Fairbanks
R. H. Totheroh	Charlie Chaplin	Chaplin
J. C. Van Trees	Wm. D. Taylor Productions	Lasky
Gilbert Warrenton	Frank Borzage (Cosmopolitan)	New York
Philip H. Whitman		Fox Sunshine
*L. Guy Wilky	Wm. De Mille Productions	Lasky

*Member of the Board of Governors.

HUGH THOMPSON

Recent Release

"The Slim Princess" with Mabel Normand

Coming Releases

"Head Over Heels" with Mabel Normand

"What Happened to Rosa" with Mabel Normand

THEATER OWNERS ASSO., INC.

Headquarters, 731 S. Hill St., Los Angeles

Officers: H. H. Bosley, President, Alhambra Theater, Los Angeles; Michael Gore, 1st Vice President, Liberty Theater, Los Angeles; C. E. Walker, 2nd Vice President, Princess Theater, Santa Ana; Glenn Harper, Secretary, Apollo Theater, Los Angeles; J. M. Young, Treasurer, Apollo Theater, Hollywood; Willard Wyatt, Sergeant-at-Arms, Rosebud Theater, Los Angeles; W. W. Whitson, Director, Plaza Theater, San Diego; F. R. Alexander, Director, Iris Theater, Hollywood; J. S. Lustig, Director, Starland Theater, Los Angeles.

List of Members

Where city is not mentioned locations are in Los Angeles.

F. O. Adler, Victoria, San Pedro; O. H. Anderson, Savoy, 5326 Central Ave.; L. H. Baumgartner, Glen City, Santa Paula; G. S. Bell, New Theater, Inglewood; Geo Bush, Attorney, 404 Van Nuys Bldg.; L. L. Bard, College, 5th & Hill Sts.; H. H. Bosley, Alhambra, 731 S. Hill St.; C. W. Blake, Gayety, 24th & Central; H. B. Breckwedel, Symphony, 614 S. Broadway; Wallace Carter, Arlington, Arlington & Wash.; W. E. Brown, Merryland, 1013 E. 7 St.; Arthur Wenzel, Victory, 9th & Broadway; Mrs. R. V. Cassil, Colonial, Monrovia; C. G. Davis, Star, 28th & San Pedro Sts.; Donley & Bolinger, Fairyland, Long Beach; J. Dorner, Globe, San Pedro; Frank Dorner, Sunbeam, 56th & Pasadena Ave.; W. J. Fahey, Palace, Long Beach; P. L. Ferron, Sumbean, 1408 Pico St.; J. W. Froehlich, Empire, 2131 W. Pice St.; K. C. Manny, Meralta, 2033 E. 1st St.; A. S. Fijalkowsky, Walker, 730 S. Grand Ave.; A. L. Gore, Optic, 533 S. Main St.; M. Gore, Liberty, 3rd and Main St.; C. H. Fraff, Washington, 743 W. Washington; Frank A. Grant, Windsor, 2nd & Western; Glenn Marper, Applo, 48th & Vermont; J. E. Harrigan, Georgia, 9th & Georgia; Jos. A. Hessel, Mission 42nd & Moneta; M. W. Hill, Crown, Sawtelle, Calif.; C. L. Head, Anaheim Theater Co., Anaheim; C. A. Howe, Regent, Riverside; Wm. A Hussey, Lincoln, 2604 N. Bdwy.; W. F. Jensen, Theatorium, 1624 Sunset Blvd; R. S. Jensen, Palace Grand, Glendale; P. Lasher, Keystone, 1520 E. First St.; Lewis & Byrd, Neptune, Venice; J. L. Lazarus, Palace, 7th near Bdwy.; B. H. Lustig, Dreamland, 3021 S. Main St.; J. S. Lustig, Starland, 2624 N. Bdwy.; J. J. Mathie, Alvarado, 710 S. Alvarado; F. A. McDonald, 730 S Olive St.; Pearl Merrill, Culver City, Thea. Culver City; F. A. Miller, Miller's 9th & Main Sts.; L. F. O'Donnell, Shamrock, 608 S. Mill St.; Ray Pagenkopf, New Palace, 4725 Moneta Ave.; M. M. Raymond, Georgia, 9th and Georgia; Leo Ryan, 802 S. Olive St.; C. B. Ritting, Colonial, So. Pasadena; Florence Theater Corp., Florence, 770 E. Colorado, Pasadena; R. W. McKinney, Playhouse, 1234½ W. 7th St.; Superba Theater Manager, 514 S. Broadway; C. M. Macauley, St. Andrews, 1872 Jefferson; J. Sams, Rosemary, Ocean Park; O. W. Lewis, Alhambra, Alhambra; F. L. Shaffer, De Luxe, 6th & Alvarado; O. H. Schlensener, Superba, Alhambra; L. S. Schlesinger, West End, Santa Ana; H. J. Siler, Galo, Whittier; D. S. McCarthy, Symphony, 5th & Bdwy.; J. Paul Swickard, Univertisy, 931 W. Jefferson; K. C. Manny, Owl,1044 W. Temple St.; J. J. Tully, Elite, 3818 S. Park; J. V. Spaugh, Euclide, Ontario; E. A. Thompson, Olympus, 2014 E. First St.; T. L. Tally, Tally's Broadway, 833 S. Bdwy.; Thomas & Henze, Empire, San Pedro; E. W. Williams, Crescent, 48th & Western; D. B. Van Derlip, Huntington, Huntington Park; Augustin Casillas, Jefferson, 2117 W. Jefferson St.; J. A. Van Dyke, Rose, 3rd & Figueroa St.; C. E. Walker, Princess, Santa Ana; G. P. Walker, Colonial, 54th & Vermont; Williard Wyatt, Rosebud, 20th & Central; H. L. Wilbur, Rialto, Fullerton; E. L. Wertheim, New Central, 17th & Central; W. W. Whitson, Plaza, San Diego; Wilm & Van Deberg, Victoria, 2570 W. Pico St.; C. W. Young, Globe, 3511 Central Ave.; J. M. Young, Apollo; E. D. Yost, Yost, Santa Ana; L. Zuttermister, Grand, Riverside; C. E. Zimmerman, Majestic, San Pedro; J. B. Zeller, Iris.

IND. EXHIB. CORP. CIRCUIT

Seattle—Members of the Ind. Exh. Corp., formed in July, 1920, by Jensen and Von Herberg:

Theaters representing the Jensen and Von Herberg interests: Liberty, Coliseum, Rex and Strand, in Seattle; Liberty Columbia, Majestic, People's, Star, and Union Ave., in Portland; Rialto, Colonial, Victory, Strand, and Sunset, in Tacoma; Rialto and People's in Butte; Liberty in Yakima; Rialto, Dream and Rex, in Bremerton; represented by J. J. Parker, P. E. Noble, and Claud Jensen in Portland; H. T. Moore in Tacoma; E. J. Myrick in Yakima; M. Rosenberg in Bremerton.

Joe Danz, controlling Little, Imperial, Rialto, Isis, Dream, in Seattle. George Ring, Society theater, Seattle. Geddes and Geddes, Ye College, Majestic and Empress, Ballard; Fremont theater, Fremont.

Mercy Amusement Co., controlling Majestic, Empress and Yakima, Yakima. Swanson and McKee, controlling the Everett, Orpheum, Star, Broadway Apollo, in Everett.

Simons and Turner (Northwest Amusement Co.), controlling the Empress, Liberty, Isis, and Bijou theaters in Missoula, Mont; the Liberty and Grand, in Wallace, Idaho; the Liberty in Mullan, Idaho; the Liberty and Princess in Kellogg, Idaho.

J. W. Allender, controlling the Majestic and Lyric theaters in Spokane; the Liberty theaters in Pullman, Colfax and Moscow.

William G. Ripley of the Western Amusement Co., controlling the Rex and Bijou in Aberdeen and the Grand, Liberty and Rialto in Centralia.

Edward Dolan controlling the Weir and Dream, in Aberdeen. W. A. Long, Star, Oregon City, Oregon.

A. Bettingen, Empress and Grand, The Dalles, Oregon, Greulich & Matlock Pastime, Pendelton. uhiteside Bros., Majestic and Crystal, Corvallis; Dennis M. Hull, Liberty, North Bend, Ore., O. M. Whittington, Grand and Liberty, Bend. Ore., Hill and Hudson of the Globe Theaters Co., Globe and Liberty, Albany, Oregon; Antlers and Majestic, Roseburg; Gem Sutherland; Bungalow, Ooakland.

George A. Hunt and Co., Rialto, Page and Liberty, Medford, Oregon; Star and Liberty, Grants Pass; Rialto, Ashland.

Meyers & Ford, Arcade and Star, LaGrande, Oregon; A. S. Kolstad, Liberty and Gem, Hood River. T. E. O'Neil, Rainbow, Star and Imperial, McMinnville; K. L. Burke, Baker, Orpheum and Empire, Baker, Oregon; Si Danz, Astoria Amusement Co., Liberty, Star and Sunset, Astoria: George B. Gutherie, Oregon theater, Salem; George Bligh, Le Liberty and Bligh, Salem; Marsden & Noble, Orpheum and Noble theaters, Marshfield.

Louis Kastner, Liberty, Gem and Wenatchee, Wenatchee, Wash., E. C. O'Keefe, Regeut Billings, Mont. Louis Babock, Babcock theater, Billings. E. P. White, Strand, Livingston, Mont. A. Nadeau, Blue Bird, Anaconda, Mont. J. D. Rice, Dream, Chehalis and Onalasna. E. J. Reynolds, Liberty and Empire, Pasco. A. Mattecheck, Princess, Kennewick.

W. S. Quimby, Liberty, Star and Bell Bellingham. nr. H. M. Johnson, Lois and Lyric, Toppenish, J. C. Pascius, Princess, Prosser.

BROADWAY CAPACITIES

Theaters	Seating Capacity
Capitol	5,200
New York	1,633
New York Roof	1,200
Rialto	1,960
Rivoli	2,206
Strand	2,989
Broadway	1,700

JUANITA HANSEN
PATHE SERIAL STAR

The M. P. T. O. of America

By Sydney S. Cohen, President

This is emphatically an exhibitor's year. The wave of enthusiasm which has swept over the entire country and reached its tidal height at Cleveland, shows no sign of subsidence. After many years of failure largely due to incompetent leadership, the exhibitors of the country have at last united into a great body which has shown its capability of dealing with the problems of the exhibitor.

The united councils and combined action of the Cleveland Convention were largely brought about by the common evils which beset the exhibitors. The greatest of these we consider the unfair competition of producing interests with the independent exhibitors. Scarcely three months have passed since the adjournment of the convention and the organization has obtained the solemn pledge of Mr. Adolph Zukor, President of the Famous Players-Lasky Corp., to the fact that he will not buy

SYDNEY S. COHEN

or build competitive theaters to coerce the independent exhibitors. These pledges were made both by word of mouth and in writing, and we have every hope that they will be faithfully kept. This is the first step towards the elimination of unfair competition in the exhibiting field. Much, we realize, remains to be done and the organization proposes to address itself with all the zeal and earnestness possible to the abolition of the iniquitous five per cent film rental tax. A campaign to kill the most unjust of taxes is under way.

We are also grappling with the music tax situation which promises to develop favorably for the exhibitor.

We have the assurances of practically all of the big producers that they will cooperate in working out a more equitable contract for film rentals. The one-sidedness of the present form of contract is generally recognized. All the state organizations are hard at work to secure the passage in other states of the law which has safeguarded deposits exacted in the State of New York.

No one who attended the Cleveland Convention could fail to notice the remarkable personnel of the delegates. They challenge comparison with men in any profession or walk in life. Not the least notable thing was their keen sense of responsibility to the public which they serve. These men showed that they were fully conscious of the great motion picture going public and the mission of the screen.

The Cleveland Convention marks a new era and a new deal.

OFFICERS

SYDNEY S. COHEN, New York, N. Y.
President
C. C. GRIFFIN, Oakland, Cal.
Vice President
JOSEPH HOPP, Chicago, Ill.
2d Vice-President
W. C. PATTERSON, Atlanta, Ga.
3d Vice-President
C. W. GATES, Aberdeen, S. D.
4th Vice-President
E. T. PETER, Dallas, Texas
Treasurer
SAM BULLOCK, Cleveland, O.
Executive Secretary
M. VAN PRAAG, Kansas City, Kan.
Recording Secretary

Executive Committee: A. C. Hayman, Niagara Falls, N. Y.; C. L. O'Reilly, New York, N. Y.; W. H. Linton, Utica, N. Y.; S. Kanter, Norwalk, Conn.; Ernest H. Horstman, Worcester, Mass.; Joseph Stern, Newark, N. J.; John S. Evans, Philadelphia, Pa.; Henry Poke, Pittsburgh, Pa.; C. E. Whitehurst, Baltimore, Md.; H. H. Lustig, Cleveland, O.; J. C. Ritter, Detroit, Mich.; F. Fembusch, Indianapolis, Ind.; Dr. H. Q. Alexander, Dayton, O.; Roland Hill, Greensboro, N. C.; H. C. Farley, Montgomery, Ala.; A. J. Bethencourt, Houma, La.; W. D. Burford, Aurora, Ill.; W. A. Steffes, Minneapolis, Minn.; Fred Seegert, Milwaukee, Wis.; A. R. Pramer, Omaha, Neb.; Jos. Mogler, St. Louis, Mo.; Chas. Burkey, Kansas City, Mo.; Ralph Talbot, Tulsa, Okla.; A. W. Lilly, Greenville, Tex.; M. C. Kellog, Lead, S. D.; Glenn Harper, Los Angeles, Cal.; Daniel Markowitz, San Francisco, Cal.; Jake Wells, Norfolk, Va.; Geo. H. Grombacher, Spokane, Wash.

Committee on Business Relations

C. C. Griffin, San Francisco, Cal.
J. C. Ritter, Detroit, Mich.
C. H. Burkey, Kansas City, Mo.
Moe Horowitz, Cleveland, Ohio.
Roland Hill, Greensboro, N. C.
John S. Evans, Philadelphia, Pa.
C. A. Hayinan, Niagara Falls, N. Y.
Sydney Samuelson, Newton, N. J.

Committee on Protection of the Screen

Fred J. Herrington, Pittsburgh, Pa.
W. L. McLaren, Jackson, Mich.
Dr. H. Q. Alexander, Dayton, Ohio.
A. B. Smith, Salem, N. J.
R. G. Liggett, Kansas City, Kan.
A. L. Larkin, Anaka, Minn.
F. G. Heller, Anderson, Ind.
I. M. Salyeods, Rochester, N. Y.

Committee on Laws and Legislation

John Mannheimer, Chairman, Brooklyn, N. Y.
H. H. Lustig, Cleveland, O.
Maurice Choyinskie, Chicago, Ill.
H. Webster Smith, Bath, Md.
T. L. Hays, Minneapolis, Minn.
A. J. Klast, Pontiac, Mich.
C. H. Goodwin, Philadelphia, Pa.
Frank Rembusch, Shelbyville, Ind.

Committee on Constitution and By-Laws

Ralph Talbot, Chairman, Tulsa, Okla.
Joe Hopp, Chicago, Ill.
Leo Brecher, New York, N. Y.
C. Whitehurst, Baltimore, Md.
W. J. Shimon, Cleveland, O.
David Barrist, Philadelphia, Pa.
L. F. O'Donnell, Los Angeles, Cal.
A. J. Bethencourt, Houma, La.

Committee on Ways and Means—Finance

E. T. Peter, Dallas, Tex.
M. Van Praag, Kansas City, Kans.
Sam Bullock, Cleveland, O.
J. T. Collins, Rutherford, N. J.
W. Al. Steffes, Minneapolis, Minn.
C. C. Griffin, San Francisco, Cal.
Wm. Brandt, Brooklyn, N. Y.

HAMPTON DEL RUTH

Producing Comedies Independently

Theater Chains

Some of the larger and more important theaters not given here will be found in the list of First Run houses.

Alabama

Anniston—A. L. Thomas: Lyric and others.
Bessemer.—J. A. Synder: Grand and others.
Birmingham—Mudd & Colley Amuse. Co.: Trianon and Rialto. Marvin Wise: Alcazar and Odeon.
Demopolis—Simon Theater Co.: operates in 4 towns.
Gadsden—Will Wood: Belle and Alamo.
Mussel—M. A. Lightner: Wilson and Fields.
Talladega—T. F. Ware: Star and others.
Tuscaloosa—Mrs. R. H. Little; Diamond and others.

Arizona

Mesa—Wm. Menhennet: Majestic; Chandler Chandler; Opera House, Tempe.
Phoenix—Phoenix Amusement Co.: Columbia, Amusu; Rex, Hayden; Isis, Florence; Iris, Ray; Litchfield, Litchfield; Goodyear, Goodyear.
Richards & Nace Enterprises: Strand, Lamara, Hippodrome, Ramona and Riverside Park, Phoenix and Rialto, Phoenix.
Tucson—Lyric Amusement Co.: Lyric; Lyric and Grand, Douglas; Nogales, Nogales; Grand and Lyric, Bisbee; Liberty, Yuma.
Yuma—J. J. Johansen (also Somerton).

Arkansas

Alix—Nat Weishaupt: Alice and Electric, Altus.
Fayetteville—E. C. Robertson: Victory and Lyric.
Harrison—D. E. Fitton; Lyric and Grand, Searcy.
Horatio—F. W. Yahraus: Ratio and Surprise, Locksburg.
Jonesboro—Jonesboro Amuse. Co.: 3 in Jonesboro.
Little Rock—Sol S. Harris: Kempner, Gem, Royal and Crystal.
Pine Bluff.—O. C. Hauber: 1 in Coway; 1 in England.
Springdale—L. C. Gelling: Gem; with E. C. Robertson, Lyric, Rogers.

California

Anaheim—C. L. Head.
Bakersfield—Grogg Amuse. Co.: New California, Pastime, Hippodrome and Bakersfield, Bakersfield.
El Centro—Billy Schnell (also Brawley).
Hollywood—Hollywood Theaters, Inc.: Windsor, Los Angeles; Hollywood, Apollo and New Hollywood, Hollywood.
Los Angeles—Patterson & Thompson, Claude Halsell, Johnny Young, Lustig and Williams Wyatt and Wortheim, Jensen Bros: (also Glendale and Pasadena).
Sol Lesser and Gore Bros.: American and Belvidere, Pomona.
Oakland—Beach & Krahn Amuse. Co.
Oznard—Guy Douthwaite.
San Bernardino—J. G. Knapp.
Santa Ana.—Yost Theater Co.
Santa Barbara—California Theater Co.
San Diego—Bush Theaters: Superba, Broadway and Silver Strand, J. B. Mason, Mrs. J. McVay.
San Jose—Liberty Theater Co.: San Jose and Fresno houses.
Venice—Lewis and Byrd (also Pomona).

Canada

Black Lake—Bey: Houses at Thetford Mines and Black Lake.
East Angus—Bernstein: Houses at East Angus, Windsor Mills and North Hatley.
Halifax—L. R. Acker: Orpheus, Family, Halifax; Palace, Sydney. J. M. Franklin: Strand, Halifax; Strand, Sydney; Opera House, St. John. R. J. McAdam: Casino, Halifax; Casino, Sydney; Casino, New Waterford.
New Glasgow—N. W. Mason: Academy of Music, Roseland, Itzit, New Glasgow; Jubilee, Stellarton; Crescent, Westville; Scotia, Trenton.
Montreal—H. B. Miller: Canada, Model Palace, Queen's Victoria. Independent Amusement Co.: Strand, Regent, Moulin Rouge. A. St. Germain: Crystal Palace, Family, Mount Royal. A. Lawand: Maisonneuve, Laurier Palace. N. Lawand: Maple Leaf, Dominion. N. Lazanis: Lord Nelson, Napoleon, Alhambra. H. B. Miller: Model Palace, Canada, Victoria. Berzansky: North Star, Lux Palace, Boulevard.
Lawland Bros.: 5 houses, headquarters King Edward, Montreal.
D. Wolfe: 2 houses, headfuarters Vedun Palace, Montreal. E. Berzansky: 2 houses, headquarters North Star, Montreal. Strand Amusements: 3 houses, headquarters Strand, Montreal.
Quebec—Joe Bedard: Crystal, Princess.
Renfrew—Ottawa Valley Amuse. Co.: Princess, Smith Falls; Orpheum, Almonte; New Casino, Arnprior; O'Brien, Renfrew; Grand, Pembroke.
St. John—F. G. Spencer: Lyric and Unique, St. John; Opera House, Fredericton; Vogue, Woodstock; Opera House, Athol; Opera House, Imperial, Campbellton; Opera House, Dalhousie; Empress, Gem, Amherst; Princess, Strand, Truro; Prince Edward, Strand, Charlottetown.
Sarnia—United Theaters, Lt.: Imperial, Crescent and Princess, Sarnia.
Sydney—E. R. Lynn: Casino and three theaters in the Maritime Provinces.
Sydney Mines—W. H. Cuzner: Strand and two theaters in the Maritime Provinces.
Toronto—Allen Enterprises: Allen, Allen's Bloor, Allen's Beaver, Allen's Royal, Allen's St. Clair, Allen's Parkdale, Allen's Danforth, Toronto; Temple, Hamilton; Majestic and Allen, London; Allen and Roma, Kitchener; Windsor, Windsor; Allen, Coburg; Allen's Regent, Ottawa; Allen, Brandon; Allen, Calgary; Allen and Monarch, Edmonton; Allen, Moose Jaw; Allen and Rex, Regina; Dominion, Rex, and Allen, Winnipeg; Lyric, Swift Current; Allen, New Grand and Maissoneuve (also one under construction) Montreal; Auditorium and Allen's Olympia, Quebec.
Allen Theater Enterprises: Allen's Beach, Allen's College, Christie, Colonial; Gaiety, Bijou, Winnipeg; Rex, Globe, Vancouver; Royal Victoria, Victoria; Allen's Russel, Ottawa; Allen, London; Bijou, Calgary; Imperial, Edmonton; Rose, Regina; Allen, Peterboro; Lyric, Swift Current; Allen, Brantford; Allen's Lyric, Cobalt; Imperial, Kitchener. New theaters under construction in the following cities: Detroit, Cleveland, Montreal, Vancouver, Halifax, Windsor, St. Catherines (open), Sault Ste. Marie.
Griffin Amuse. Enter.: Operate 17 houses in Ontario outside of Toronto. Main office in Toronto. Paramount Theaters, Ltd.: Regent, Strand, Alhambra, Garden, Teck, Family; Strand, Ottawa; Strand, Kingston; Regent, Galt; Regent, Guelph; Savoy, Hamilton; one in Port Hope and one in Oshawa.
Alexander, Lester and Mentol: Operate Park and Doric.
Vancouver—W. P. Nichols: Columbia, Vancouver. Houses in Victoria, New Westminster, Naimo, North Vancouver and Prince Albert. United Theaters, Ltd.: Operate in Vancouver, Victoria, New Westminster and Naimo.
Winnipeg—F. R. Hyde: Crescent, Wonderland. A. R. McNichol; Lyceum, Starland
Allardt Circuit operates three small houses in Winnipeg.

Connecticut

Bridgeport—Walder Bros. & Nussenfeld: Hippodrome; Bristol, Bristol.
Bristol—Lewis Brown: Princess; Palace, Rockville; Orpheum, Danielson.

LIONEL BARRYMORE

WHITMAN BENNETT

KENNETH WEBB

WHITMAN BENNETT STUDIOS
YONKERS, NEW YORK

Lakeville—A. F. Roberts: Robert's Hall; Town Hall, Lime Rock. E. J. Stewart: Best and Town Hall, Canaan.

Naugatuck—A. B. C. Theater Co.: Rialto. See Massachusetts.

New Haven—Alfred S. Black: Rialto. See Maine.

Nathan H. Gordon and William P. Gray: Olympia. See Massachusetts.

S. Z. Poli: Bijou, Palace, Hyperion; Poli's, Strand and Garden, Waterbury; Poli's, Palace, Grand, Hartford; Poli's, Plaza and Lyric, Bridgeport; Poli's and Life, Meriden.

South Norwalk—A. J. Collins: Palace and Empress, Danbury.

Stamford—Mrs. Charles D. Vuono: Strand, Opera House and Arcade.

Taftville—A. Benoit: Hillcrest; Lily, Plainfield; Best, Moosup; Atwood's Hall, Wauregan.

Waterbury—Waterbury Theater Co., subsidiary of interests operating Strand, New York.

Delaware

Wilmington—J. Ginns: several houses.

District of Columbia

Washington, D. C.—Brylawski: Palace, Cosmos and Happyland.

Harry M. Crandall: Metropolitan, Knickerbocker, Savoy, Avenue Grand, Apollo, York, Washington; Strand, Cumberland, Md.; National, Roanoke, Va.; Century, Petersburg; Apollo, Martinsburg, W. Va.

Tom Moore: Rialto, Capitol, Parkway, Strand, Garden, Washington.

Florida

Jacksonville—L. J. Joel: operates 4.

Tampa—Strand Amuse. Co.: Bonita. Strand and Victory.

Ybor City—Ybor City Theater Co.: operates 3.

Georgia

Athens—J. B. Joel: Strand and Elite, Athens; Strand, Elberton.

Atlanta—Southern Enterprises: 88 houses; operate in Anniston, Gadsden, Birmingham, Tuscaloosa, Montgomery, Florence and Sheffield, Ala.; Jacksonville, Orlando, St. Augustine, St. Petersburg and Tampa, Fla.; Atlanta, Augusta, Columbus, Griffin, Gainesville and Marietta, Ga.; Spartanburg, Columbia, Anderson, Greenwood and Greenville, S. C.; Asheville and Charlotte, N. C.; Memphis, Dyersburg, Jackson and Morristown, Tenn. (also controlling Signal Amuse. Co. chain. See Tenn.).

M. A. Lightman operating 2.

Sig Samuels: Criterion, Savoy, Metropolitan and Alpha.

Bainbridge—Walter J. Brackin: Callahan, Bainbridge; Brackin, Cairo.

Buford—A. M. Aiken: Colonial, Buford; Colonial, Commerce.

Cordele—John Cain, Jr.: Palace, Cordele; Palace, Douglas.

Cuthbert—E. Lee: Vaudette, Cuthbert; Vaudette, Eufaula, Ala.; Vaudette, Carabella, Fla.

Dalton—Manning & Wink: Crescent, Dalton; Gem, Calhoun; Strand, Athens Tenn.; Gem, Etowah Tenn.

Macon—Macon Photo-Play Theaters Co.: Princess, Capitol, Palace and Grand, Macon.

Pelham—H. M. Mitchell: Dixie, Pelham; Palace, Dawson; Cozy, Florala.

Rome—O. C. Leam: Elite and Amusu, Rome.

Savannah—Savannah Photoplays Theaters Co.: Arcadia and Star. American Theaters Corp. (Arthur Lucas): Odeon and Folly, also building one; Lyric, Sumter, S. C.; building one in Americus, Ga.

Abe S. Guckenheimer: Arcadia and Star, Savannah; Grand, Waynesboro. American Theaters Co.: Odeon and Folly, Savannah. W. J. Stiles: Pekin, Savannah; Pekin Athens; Pekin, Brunswick (all colored).

Tallapoosa—Fred Head: Amusu, Tallapoosa; Head, Bremen.

Thomasville—F. H. Smith: Grand, Thomasville; Strand, Tifton; Opera House, Quitman; Rex, and Alamo, Valdosta.

Tocca—Burton & Teague: Star, Tocca; Star, Lavonia; Star, Seneca; Chamblee; Star, Royston; Star, Hartwell.

Waycross—W. L. Brandenburg: Orpheum and Kozy, Waycross.

Colorado

Colorado Springs—George H. Greaves: Princess; to build another.

Denver—Moore and Greaves Amusement Co.: Princess, Queen and Rialto, Denver; Rialto, Pueblo; Sterling, Greeley; Princess, Colorado Springs; Lyric, Princess, Cheyenne, Wyo. William Fox: Isis, Rivoli, Strand and Plaza. Bishop Cass Co.: American, and with Goldwyn owns Tabor Grand.

Fort Collins—M. C. Gerhart: Empress and Lyric.

Ft. Morgan—N. G. Brewer: U. S. A.; U. S. A. at Sidney, Neb.; Lyric, Sterling.

La Veta—W. J. Berry: Crystal, Picture Show, Ojo.

Pueblo—Swanson and Nolan: Grand; Majestic, Grand Junction; Rex, Greeley.

Trinidad—Kohn & Fairchild Amusement Co.: West, Rialto, Trinidad; Curran, Boulder; Coronado, Mutual, Duncan O. H., Los Vegas, N. M.

Idaho

Blackfoot—Orpheum, Isis.

Boise—Majestic Amusement Co., B. W. Bickert: Empress, Strand, Majestic, Boise; Orpheum, Majestic, Nampa; New, Caldwell; New, Ontario; Majestic, Benley.

Kimberly—Garl Ridgway: Star, Kimberly; Star, Hazelton; Star, Hansen.

Param—N. E. Leigh: Liberty, Parma; Liberty, Nysa.

Pocatello—Carrothers & Archibald: Orpheum, Princess.

Preston—George Paull: Isis, Opera House, Dayton; Opera House, Whitney.

Twin Falls—A. R. Anderson: Orpheum, Gem.

Illinois

Arcola -J. S. Quirk: Olympia, Arcola; Strand, Tuscola.

Carbondale—A. W. Barth: Yale, Carbondale; Maine, Anna.

Chicago—Schoenstadt & Sons: Boulevard, Atlantic, Archer, Halfied, Little Ashland, Verdi and Brighton Park.

Marks & Goodman: Broadway Strand, Illington, Marshall Square, Marshfield and Orpheus.

Jones, Linick & Schaefer: McVicker's, Rialto, Lyric, Orpheum, Randolph and Bijou Dream.

Gumbiner Bros: Bertha, DeLuxe, Star, Paulina, New Regent, Bell, DeLuxe, Orpheum, Hamilton, Parkside and Villas.

Balaban & Katz: Control Park, Rivera, Wallace, Circle, Ambassador and Tivoli.

Ascher Bros.: Chateau, Terminal, Rosewood, Adelphi, Milford, Calo. Lane Court, Oakland Square, Metropolitan, Kenwood, Frolic, Cosmopolitan, Columbus, West Engelwood, Forest Park, Crown, Peerless, Commercial; Midway Rockford; Dayton, Dayton Ohio; Cincinnati, Cincinnati Ohio; Merrill, Wilwaukee Wis. Vitagraph, Pershing, Michigan, Wilson, West

Lubiner & Trinz: Crawford, Covent Garden, Paramount, Lakeside, Knickerbocker, Biograph, Vitagraph, Pershing, Michigan, Wilson, West End, Ellantee, Oak Park, Pantheon, Madison Square.

Fitzpatrick McElroy Co.: Rex and Vaudette, Three Rivers, Mich.; Cladwell, St. Joseph; Bell, Princess and Bijou, Brenton Harbor; Colonial, Big Rapids; Lyric and Dreamland, Cadillac; Lyric and Dreamland, Travers City; Lyric, Manistee; Lyric, Ludington; Maltz and Lyric, Alpena; Grand and Lyric, Blue Island, Ill.; Strand, Bijou and Marinette, Marinette, Wis.

Du Quoin—A combination booking proposition headed by Reed and Yemm of Du Quoin, taking in the following towns: Du Quoin, Christopher, Sesser, West Frankfort, Salem, Mt. Vernon and Beton, all in Illinois.

Eldorado—Colonial Amusement Co.: Grand and Orpheum, Harrisburg; Grand and Casino, Eldorado.

Granite City—Lillian Amuse. Co.: Washington, Rialto and Garden.

Harrisburg—Orpheum Amuse. Co.: 2 in Harrisburg and 2 in Eldorado.

KENNETH WEBB

directing Whitman Bennett Productions

East St. Louis—Joseph Erber: Erber's, East St. Louis; Washington, Belleville; Strand, Collinsville.

Herrin—John Marlow: Hippodrome, Herrin; Hippodrome, Murphysboro.

Mattoon—B. F. Uran: Grand and "K," Mattoon.

Newman—T. B. Mathews: Illinois, Newman; Pastime, Kansas.

Oconto—A. L. Robarge: Gem; Grand, Merril; Lyric and Majestic, Wausau.

Ottawa—Clarence Hartford: Star and Ruby-Palace.

Panama, Ill.—J. D. Williams: Grand; also house in Hillsboro.

Paxton—Alcru Theater Co.: Scenic, Bloomington, and Royal, Minonk.

Springfield—W. W. Watts: Gaiety, Princess, Lyric.

Indiana

Bedford—United Exhibitors Productions Corp.: Rialto, Broadway, Gayety, and Lenwood, Indianapolis; Opera House, Grand, Crystal, Bedford; Opera House, Alhambra, Orleans; Washington, Salem.

Brazil—Brazil Theater Co.

Clinton—J. B. Stine: Gem, Clinton; Swan and Victory, Terre Haute.

Crawfordsville—Strand Theater Co.: Strand and Sipe at Kokomo; plans to take over other houses in larger Indiana cities.

Evansville—Standard Amuse. Co.

Indianapolis—Central Amusement Co.: Lyric, Isis and Alhambra.

United Exhibitors' Productions: Rialto, Broadway, Gayety and Lenwood. Six other houses in the southern part of the state have been acquired and the company plans to build and buy more.

Renwood Amuse. Co.: Rialto, Indianapolis. Ray Bair: Southside. Al Zaring: North Star.

Central Amuse. Co.: Lyric, Isis and Alhambra. Sourbier Amuse. Co., Keystone and Palms. Olson-Sourbier Enter.: Rivoli, Indianapolis; Rivoli, Toledo.

Kokomo—Kokomo Grand Theater Co.: Isis and Grand, Kokomo.

Lafayette—Luna Amuse. Co.: Luna, Family (will control Family after Feb. 1), Lafayette; also theaters in Ft. Wayne and Kankakee.

Lafayette—Hornbeck Amuse. Co.

Logansport—E. L. McDermott: Grand and Ark.

Marion—Marion Theater Co.: Luna, Marion and Lyric.

Peru—Loomis Realty Co.: operate 4; building 1.

Shelbyville—F. J. Rembusch: Alhambra, Shelbyville; American, Columbus; Grace Maxine, Martinsville; Ohio, Gem, Manhattan, Indianapolis, and will add 5 more.

Vincennes—Wilkerson-Lyons Enterprises: Lyric, Pantheon, Rialto, Princess and Alice.

Wabash—Dickson Bros.: Eagle and Harter's Opera House.

Iowa

Ames—W. A. Matlack: Princess. To build another.

Boone—George B. Flint: Virginia. To build another.

Cedar Rapids—A. J. Diebold: Strand, Palace, Cedar Rapids; Strand, Waterloo; Palace, Vinton.

Council Bluffs—Strand Theater Co.

Des Moines—Keller Moreland, Moreland Amusement Co.: Rex, Auburn, Neb.; Lyric, Osceola; Liberty, Nebraska City, Neb.; Royal, Onawa, Ia.; Majestic, Missouri Valley, Ia.; Moreland, Plattsmouth, Neb. Adams Theater Co.: Empress, Des Moines; Garden, Waterloo; Empress, Shenandoah; King, Albia; Orpheum, Fairfield; Willard, Creston; Garden, Marion; Auditorium, Mt. Pleasant; Rialto, Newton; Empress, Indianola; Irving, Carroll; Lincoln, Chariton; Olympic, Knoxville; Idle Hour, Leon; Graham, Washington.

Adams Theater Co.: Circle Amuse. Co.: Circle.

Dubuque—John Maclay: Grand, Strand, Dubuque.

Marshalltown—J. E. Hostettler; Casino, Marshalltown; Royal, Sioux City; Gem, Charles City; Rialto and Lyric, Lincoln, Neb.; Vrystal and Plaza, Waterloo; Isis, Cedar Rapids; Strand, Hastings, Neb.

Sioux City—Scenic Amuse. Co.

Kansas

Galena—N. W. Huston: Palace; also operates houses at Columbus and Pittsburg.

Holton—S. H. Blair: Perkins, Holton; Victory, Hiawatha; Majestic Belleville.

Hutchinson—M. B. Shanberg: Midland, Hutchinson; Columbia, Junction City; Palace, Salina.

Kansas City—Greubel Bros.: Electric, Springfield, Mo.; Electric, Joplin, Mo.; Tenth St., Kansas City; Electric, Kansas City; Electric, St. Joseph, Mo.

Pittsburg—Bess & Klock: Klock, Mystic, Grand, Pittsburg; Liberty, Picher, Picher, Okla.

Topeka—G. L. Hopper: Orpheum. Building another.

Wichita—Arthur Ford: Maple. To build another.

Kentucky

Bowling Green—Tony Sudekum: Princess, Bowling Green Princess; Hopkinsville.

Crescent Amuse. Co.: Also operates in Hopkinsville.

Dawson Springs—E. W. Dozier and F. M. Holeman control four local houses.

Lexington—Phoenix Amusement Co.: Strand, Ben Ali; Alhambra, Richmond; Capitol, Frankfort; Colonial, Winchester.

Osage City—William Coding.

Owensboro.—George A. Bleich Enterprises: Empress and Queen.

Paducah, Leo Keiler: Cozy, Arcade and Star, Paducah; Savoy, Princeton; Princess, Henderson.

Strand Theater Co.: 4 in Paducah; 2 in Mayfield; 1 in Princeton.

Louisiana

Baton Rouge—Louisiana Amuse. Co.

Homer—Slack Amuse. Co.

Monroe—Layton & Holden.

New Orleans— J. J. Shimkowitz: Queen and Trymore, Mobile.

Sobel-Richards—Shear Enterprises: Washington, Carollton, Fine Arts, Arcade and Rivoli. Latter two opened by Victor Howard, are run in conjunction with the others.

Saenger Amusement Company, operating theaters in the following towns: Baton Rouge, Ruston, Donaldsonville, Thibodaux, Franklin, Eunice, Jennings, Crowley, Lafayette, Homer, Lake Charles, Minden, Morgan City, Houma, Natchitoches, Alexandria, New Iberia, Monroe, Plaquemine, New Orleans and Shreveport.

Shreveport—Liberty Amuse. Co., Chas F. Gordon.

Maine

Augusta—Nathan H. Gordon & William P. Gray: In Maine: Colonial and Opera House, Augusta; Pastime and Cumberland, Brunswick; Strand, Opera House and Coliseum, Gardiner; Empire, Strand, Music Hall and Mystic, Lewiston; Dreamland, Livermore Falls; Rex, Norway; Opera House and Majestic, Rumford; Savoy, South Paris; Bijou, Wilton. In N. H.: Albert and Princess, Berlin; Colonial, Olympia, Scenic and Portsmouth, Portsmouth; Opera House, Gorham; Majestic, Burlington.

Bangor—Charles Stern: Graphic, Bangor; Park, Dexter; Chic, Milo; Star, Dover.

Bethel—Bragdon's Circuit: Odeon Hall, Bethel; Hall, Oxford; Perkin's Hall, Mechanic's Falls.

Brownfield—R. C. Flint Circuit: Town Hall, Brownfield; K. of P. Hall, Fryeburg; Hall, Denmark; K. of P. Hall, Hiram; Wiley's Hall, Lovell; Town Hall, Cornish; Stanley, Keezar Falls.

Eastport—Wilbur A. Shea: St. Croix Opera House, Calais; Acme and Toy, Eastport; Eagle, Lubec.

Libson Falls—H. E. Gustin: Bijou, Libson Falls; Empress, Libson.

Portland—Abraham Goodside: Empire, Jefferson, Portland; Capitol, Springfield; Capitol, Manchester.

Richmond—J. A. O'Brien: Opera House, Richmond; Your and Strand, South Berwick.

Rockland—Alfred S. Black Circuit: In Maine; Banger Opera House, Bangor; Bath Opera House, Liberty, Columbia and Arcade, Bath; Star and Scenic, Westbrook; Haines, Waterville; Central, Biddeford; Park, Empire and Arcade, Rock-

W. O'HAGEN HURST

Studio Manager

WHITMAN BENNETT STUDIOS

Yonkers, New York

Formerly Producer of Paramount Pictograph, Paramount-Bray, and Paramount Magazine; also

PRODUCTION MANAGER
NON FICTION FILM DEPARTMENT
FAMOUS PLAYERS—LASKY CORP.

land; Colonial and Opera House, Belfast; Union Hall, Brooks; Lincoln Hall, Damariscotta; Black's, Portland, Star, Waldoboro. In N. H.: Strand, Dover. In Vt.: Strand, Rutland; Strand, Randolph; Bijou, Barre; Auditorium and Princess, Brattleboro; Black's, Fair Haven; Opera House, Putney; Black's, Bethel; Bijou, Morrisville; Black's, Richford; Hammond, Ludlow; Opera House, Stowe; Park and Opera House, Barre; Black's, Northfield. In Mass.: Merrimack Square and Jewell, Lowell; Quincy, Quincy; Broadway, Chelsea; Rialto, Lawrence; Waldorf, Lynn; Roxbury, Boston. In R. I.: Bliven Opera House, Westerly. In Conn.: Rialto, New Haven; Opera House, Willimantic. In N. Y.: Park, Utica.

Also identified with Black Circuit are: Black and Spitz controlling: Empire, New Bedford and Empire, Taunton, Mass.; Strand, Pawtucket; and Strand, Arctic, and Laurier, Woonsocket, R. I. Black & Rhodenizer controlling: Hyde Park, Hyde Park, Mass.; and Rockland, Rockland, Me.; Star, Concord, N. H. Black & Churchill controlling, Temple, Houlton; Park, Fort Fairfield; Black's, Fort Kent, Me.

Maryland

Baltimore—Stanley Co. of America interested in Victor.a.

Fred G. Nixon-Nirdlingers Academy of Music, Victoria, Baltimore; Maryland, Colonial, Academy, Hagerstown; Opera House, Temple, Dover, Del.

Century Amuse. Co. (C. E. Whitehurst): New, Garden, Parkway, Peabody, Baltimore.

Bernard Depkin, Jr.: Wizard (for Paramount), Strand, Victory McHenry, New Pickwick (for N. Nirdlinger); Forest(for Ford). E. B. McCurdy: Lafayette and Eureka.

Cumberland—Charoukas: Liberty, Cumberland.

Massachusetts

Beverly—Ware Bros: Larcom and Regent; Strand, Peabody.

Boston—A. B. C. Theater Co., Olympic and Roxbury; Strand, Pittsfield; Rialto at Naugatuck, Conn.

B. F. Keith: Keith's, Boston and Keith's Bijou Dream; Keith's at Lowell. See New York.

Elm Amusement Co.: Magnet; Opera House at Milrod; Marlboro at Marlboro; Sharkey's, North Attleboro, Opheum Canton.

Marcus Loew; Loew's Orpheum, Loew's Globe, Loew's Columbia, and Loew's State. See New York.

Nathan H. Gordon: Washington Street Olympia, Scollay Square Olympia, Upham's Corner Strand; Gordon's Central Square, Cambridge; Harvard, North Cambridge; Gordon's Olympia, Chelsea; North Shore and Olympia, Gloucester; Gordon's Olympia, Lynn; Olympia, New Bedford; Park and Family, Worcester; Olympia, New Haven, Conn.

Ernest H. Horstmann: Olympia, Worcester; Princess and Wakefield, Wakefield; Park and Lyric, Middleboro; Olympia, Reading; Webster, Franklin, N. H.

Fall River—Max Mitchel interests: Bijou, Empire, Rialto and Accademy; Owl, Lowell, Strand and Premier, Newburyport; Central, Waltham, Crown, Amesbury.

Framingham—George Giles: St. George, Gorman's, Princess; St. James, Boston; Gardner and Orpheum, Gardner; Waltham and Rex, Waltham; Stoneham, Stoneham.

Lynn—Moe Mark: Strand and Comique; Strand and Crystal at Worcester. See New York.

Northbridge—Walker Circuit; Walker's Hall; Town Hall, Uxbridge; Pospect, Whitinsville; Jacques Hall, Farnumsville; Hall, Linwood.

Somerville—R. W. Brown: Union Square Olympia, Day St., Olympia, Somerville; Opera House, Newton; Olympia, Everett.

Springfield—Goldstein Brothers Amusement Co.: Broadway and Plaza; Plaza, Northampton; Strand and Opera House, Westfield; Colonial, Pittsfield, Casino, Hampton Beach, N. H.

Wm. Fox: Fox's; Fox's at New Britain. See New York.

Webster—Steinberg Circuit: Steinberg's and Music Hall; Opera House, Athol.

Winchendon—Carter's Circuit: Monadnock; Monadnock, Troy, N. H.

Worcester—S. Z. Poli: Poli's, Palace and Grand, Poli's and Palace Springfield. Princess Theater Co.: Olympia, Worcester. Princess, Wakefield, Wakefield; Park, Middleboro.

Michigan

Battle Creek—Lipp & Crosse Co.: Regent, Strand, Post.

Detroit—C. H. Miles: Majestic, Orpheum, Regent, Miles.

D. W. Muns, B. R. Williams and H. E. Applegate: Palace; to build La Salle.

J. H. Kunsky, Inc.: Madison, Adams, DeLuxe, Alhambra, Linwood La Salle, Garden, Liberty, Columbia, Empress, Royal Detroit.

Warren & Cohen: Woodward Theater Co.

Flint—Butterfield Circuit: Majestic, Ann Arbor; Bijou, Bay City; Franklin and Regent, Saginaw; Bijou, Battle Creek; Bijou, Jackson; Majestic, Regent, Kalamazoo; Bijou and Colonial, Lansing; Palace, Regent, Garden and Majestic, Flint.

Grand Rapids—Consolidated Theaters, Inc.: Orpheum, Majestic, Strand and Idle Hour. Beechers, Inc.: Alcazar, Burton Heights, Colonial, Cherry St., Crestonette and Division.

Hancock—Wm. Vance.

Iron River—Iron River Theater Co.: Cozy and Empire.

Jackson—W. S. McLaren: Majestic, Colonial and Dawn.

Marquette—Delft and Opera House; New Strand and Delft, Escanaba; Delft, Munising.

Marshall—V. B. Valleau, Inc.: Albert Lea, Blue Earth and Marshall.

Muskegon—Paul J. Schlossman to build here and in Muskegon Heights.

P. J. Schlossman: Majestic, Rialto, Regent and Elite.

Negaunee—Negaunee Amuse. Co.: Liberty and Star.

Newport—A. L. Picker: Newport, Newport; Rex and Rialto, Ironwood; Hurley, Hurley, Wis.

Minnesota

Baudette—Northern Theater Co.:

Cass Lake—Chas. Perrizo: In Cass Lake and Chaska.

Duluth—Clinton Amuse Co.: Duluth Theater Co.

Graceville—J. L. Hasbrouck: In Graceville, Ortonville and Wheaton.

International Falls—Grand Theater Co.

Mankato—Dan Chamberlain (American Amuse. Co.): In Mankato, Faribault, Minn; Fargo, N. D.; Surburban House in Minneapolis.

Minneapolis—Twin City Amuse. Trust Estate. Garrick and others. United Theaters, Inc.: Plymouth and others.

New Lake—H. P. Greene (Mgr. Lake Amuse. Co.): New Lake, Lake; Minneapolis Hamline; St. Paul 4 theaters.

Pine City—H. N. Turner.

Stillwater—Frank Nemec: (Mgr. United Theaters of America). In Stillwater and St. Cloud.

Virginia—W. J. Rezac: Virginia and Hibbing.

Winona—Colonial Amuse. Co.:

Missouri

Cape Girardeau—Park Amusement Co.: Park, Pullman, Chaffee, Cape Girardeau; Circle, Jackson.

Kansas City—Frank L. Newman: Newman, Royal, Regent and 12th St.

Joe Cooper: Cooper, Oklahoma City; Wichita, Wichita.

M. A. Shanberg: Palace, Saline; Royal, Hutchinson; Columbia, Junction City.

Nevada—Thomas Haggard: Sar and Photoplay.

Poplar Bluff—I. W. Rogers: Criterion, Liberty, Carruthersville.

St. Joseph—Nate Block Amusement Co.: Colonial, Orpheum, Royal, St. Joseph; Orpheum, Atchison, Kan.

St. Louis—Skouras Bros.: Pageant, Arsenal, New Grand Central, Old Central, West End Lyric, Lyric, Shaw, Down Town, Olympic.

T. L. GRIFFITH

Chief Cinematographer, Whitman
Bennett Productions

Photographing Lionel Barrymore

and Specials

Famous Players-Missouri Corp.: Pershing, Kings, Shenandoah, Juanita, Grand Florrissant, Lindell, Lafayette, Montgomery, Arco, Lowell, Melba, Cherokee, Gravois, Royal, Novelty and Maffit.

Joe Mogler: Bremen and Mogler.

Eugene Freund: Cinderella and Woodland.

Frank Root: Peerless, Eagle and Broadway-Family.

John Kerzin: Olympia, Casino, Majestic and Star.

Montana

Billings—A. H. West: Babcock, West's 27th St., Billings.

Bozeman—O. E. Schmidt: Ellen, Gem, Lyric, Bozeman.

Butte—Ansonia Amusement Co.: Broadway, Ansonia, Orpheum, Butte; Marlow, Helena.

Fred Teufel (Jensen Von Herberg interests): Rialto, Butte.

Great Falls—W. Waldo Freeman: Imperial, Palace, Gem, Great Falls. Wm. Steege: Grand, Sexton, Great Falls.

Kalispell—Striker & McDaniel: Princess, Orpheum, Kalispell.

Libby—W. F. Kienitz: Kootenai, Libby; Princess, Troy.

Manhattan—S. L. Young: Kid No. 1, Manhattan; Kid No. 2, Willow Creek; Kid No. 3, Trident.

Missoula—Northwest Theaters, Inc. (Simons & Turner): Empress, Liberty, Isis and Bijou, Missoula; Liberty and Grand, Wallace, Idaho; Liberty, Mullen, Ia.; Liberty and Princess, Kellogg, Ida.; Liberty, Couer d'Alene, Idaho.

Ryegate—G. F. Rediske: Star, Ryegate; Star, Clayton.

Nebraska

Central City—E. C. Preston Theater Co.: House here and at Holdrege.

Culberson—Benkelman Circuit: Opera House, Culberson; Opera House, Benkelman; Opera House, Imperial; Opera House, Palisade; Opera House, Trenton; Opera House, Gilberson.

Minden—Binderup Circuit.

Omaha—George Munroe: Odell Opera House; Rogers Opera House, De Witt; Jewell, Gilbert and Lyric, Beatrice.

A. H. Blank: Rialto and Strand, Omaha; Garden, Casino and Family, Davenport, Ia.; Des Moines, Rialto, Casino, Garden, Unique, Palace and Majestic, Des Moines, Iowa; Swan and North, Columbus, Neb.; Regent, Palace and Bijou, Mason City, Ia.; Princess, Sioux City, Ia.; Strand, Marshalltown, Ia.; Rialto, Boone, Ia. (in course of construction); Happy Hour, Princess, Ames, Ia.

World Realty Co.: Sun, Moon, Muse and Princess, Omaha.

Hostetter Bros.: Orpheum and Family in Clinton.

Pawnee City—King's Amusements: Houses in Pawnee, Lewiston, Du Bois, Neb. and Barn, Kans.

Nevada

Reno—Hurst Bros.: Rialto and Grand.

Tonopah—J. E. Smith: Butler and others.

New Jersey

Atlantic City—Stanley Co. of America: Central, City Square, Colonial, Cort, Criterion, Globe, Virginia, Steel Pier, Keith's Garden Pier; Palace, Gloucester; Broad, Pennsgrove; State St.; Trenton; Towers, Broadway, Temple, Colonial, Forest Hill, Garden, Grand, Lyric, Plaza and Princess, Camden; Auditorium, Burlington. See Philadelphia.

E. J. O'Keefe: 2; J. Haffner. 2.

Camden—A. J. Rovner: 3. B. Schindler: 2.

Haddonfield—N. Johnson: 3.

Passaic—Jacob Fabian: Montauk and Playhouse.

Perth Amboy—A. J. Sabo: Ditmas; Clinton Square, Newark.

Trenton—Hildinger: several, M. Moses: 2. W. J. Vernon: 2.

Union Hill—Louis F. Blumenthal and Charles Haring: Lincoln; Blumenthal owns National, Jersey City, and with Haring will build in West New York and Jersey City.

New Hampshire

Lebanon—H. A. Graves: Lyric, Lebanon; Globe, St. Johnsbury.

Whitefield—Darrington's Circuit: Star, Whitefield; Star, Groveton; Premier, Star, Littleton.

New York

Auburn—M. A. Shea: Jefferson, Auburn; Opera House, Jamestown.

Batavia—Nikitas T. Dipson: Family and Garden, Richmond Hill, L. I.

Buffalo—General Theaters Corp.: Ellen Terry, Allendale, Arcadia, Marlowe, Buffalo.

United Theatrical Enterprises: Colonial, Columbia, Central Park, Premier, Buffalo; Cataract, Niagara Falls.

Hale & Hanney: Maxine and Capitol.

Malone—Kernato Amusement Co.: Regent, St. Regis Falls; Opera House, Brushton.

New York City

Keith—Manhattan—81st St., Harlem Opera House. Brooklyn—Prospect, Greenpoint, Monroe, Madison, Halsey, DeKalk. Jersey City—Keith's.

Proctor—(Book out of Keith office)—Manhattan—125th St.; 58th St., 23rd St.—Albany—Harmonus Bleecker Hall, Annex, Bijou Park, Troy—Proctor's, Griswald. Schenectady—Proctor's. Mt. Vernon—Proctor's. Youkers—Proctor's. Elizabeth—Broad St., Jersey St. Plainfield—Proctor's. Newark—Palace. Port Chester—Proctor's.

Charles O'Reilly: 68th St. Playhouse, 68th St. and 3rd Ave.; Rex, 211 E. 67th St.

Rachmill, Warschauer and Rinzler: Sheffield, 308 Sheffield Ave., Penn., 621 Sutter Ave.: Cleveland, 2386 Pitkin Ave., Miller, 251 Saratoga Ave., all in Brooklyn.

Maurice Goodman: Willoughby, 260 Knickerbocker Ave.; Broadway Lyceum, 837 Broadway.

Robert Riley, Astoria, L. I.: Arena and Arcade, Astoria; Elite, Sag Harbor; Merian, Astoria.

William Yoebst—Amphion, 614 Ninth Ave.; Chelsea, 312 Eihth Ave.; Superior, 443 Third Ave., and Royal, 650 Tenth Ave.

Glynne and Ward—Century, Robinson and Nostrand Ave., and Alhambra, Knickerbocker Ave., Garden, Richmond Hill, L. I.

Schwartz and Miller—Oxford,552 State St.; and Halsey St., Brooklyn.

Sheer Brothers—Palace, Corona; Victoria, Elmhurst; Hyperion, Corona, and Colonial, Corona.

Grobe & Noble: U. S., Webster Ave. and 196th St.; Valentine, Fordham Road; Plaza, Mt. Vernon.

William Fox Circuit: New York: Academy of Music, 14th St. and Irving Pl.; Audubon, 165th St. and Broadway; City, 114 E. 14th St.; Crotona, Tremont and Park Ave.; Nemo, 110th St. and Broadway; Star, 107th St. and Lexington Ave.; Washington, 149th St. and Amsterdam Ave.

Brooklyn: Bay Ridge, 72nd and 3rd Ave.; Bedford, Bedford Ave. and Bergen St.; Comedy, 194 Grand St.; Folly, 12 Graham Ave.; Ridgewood, Myrtle and Cypress Aves.

Newark, N. J.: American, Clinton and Peshine Aves.; Terminal, 84 Park Pl.

Paterson, N. J.: American, 150 Ellison St.

Jamaica, L. I.: Jamaica, 314 Fulton St.

Elizabeth, N. J.: Liberty, 1123 Elizabeth Ave.

St. Louis, Mo.: Liberty, Delmar and Grand Aves.

New Britain, Conn.: New Britain.

Springfield, Mass.: Springfield, Main St.

Denver, Col.: Plaza, Rivoli, Isis and Strand.

Detroit, Mich.: Washington.

Sydney S. Cohen—Empire, McKinley Square, Tremont, Bronx Strand, North Star.

Maier & Schneider—Roebling, Hopkinson, Clinton Star, Palace, Waco, M. & S. Delancey.

Consolidated Amuse. Co.—Arena, Times, Ideal, Gem, Favorite, York, Village, Movies, Regent, Morningside, 72nd St. Playhouse, Clermont.

Chas. Goldreyer—Fordham, University, Concourse.

Bock & Landau—Heights, Classic.

Brandon & Bradbury—Majectic, Bunny, Olympia.

B. K. Bimberg—West End, Standard, Schupler, 103rd Street Photoplay, Hudson.

HARRY STRADLING

CINEMATOGRAPHER

Lionel Barrymore and Specials with
Whitman Bennett Productions.

Weiss Bros.—Fifth Ave., Meeker, Crystal Palace, Manhattan, Hendersons (S. I.), Antoinette, Alhambra (Stamford, Ct.).

Wolfe, Hamburger & Springer—77th St., Adelphi, Symphony.

Leo Brecher—Plaza, Odeon and Orpheum, Yonkers.

H. Goldshien—Joyland, Progress, Atlas.

R. Grutman—Elorado, Elkwood, Model.

S. Cuchman—Bronx Golden Rule, King.

Chas. Steiner—New 14th St., Sunshine, Casino Playhouse.

Al. Harstin—Harlem 5th Ave., Regun.

Edelhurtz—Hamilton, Oriole & Atlantic(Bk.), Metropolis, Colonial—Wonderland (City).

S. & F. Amuse. Co.—Windsor, Malbourn.

Mr. Peters—Osceolo, Port Morris.

Jack Hatton—Marcy, Varities, St. Marks.

Christmas houses—Adelphi, Norwood, Concord. (Bk.).

Mr. Schwartz—Rialto, Linden, Farragut, Highway (Bk.).

Rubin & Heilbron—Reel, Grand.

Sam Rhonheimer—Ronly, Globe, Normandy, Victoria, New Albany.

Sol Brill—Sumner and Strand, Far Rockaway.

Billy Brandt—Carlton, Bunny, Feltman's Airdome.

Paley—Alpha, (Richmond Hill. Janice), Flushing.

L. Rosenblatt—Lyceum, Plaza, (Bayonne), Star (Brighton).

S. Vrystal—Strand, W. Hoboken, U. S. Temple, Union Hill. N. J.

Gross & Katz—Golden Rule, Wilson & Rialto, Decatur, Bushwick Palace & Echo, Brooklyn.

Levin Bros.—Playhouse, Mt. Vernon, Westchester, Mt. V., Parkview, Wyckoff (Bk.).

Loew's: In Greater New York: American, 260 W. 42nd St.; Orpheum, 87th and Third Ave.; National, 149th and Bergen Ave.; Metropolitan, Fulton and Smith Sts.; Greeley Square, 30th St. and Sixth Ave.; Delancey St., Delancey and Suffolk; Victoria, 125th St. and Seventh Ave.; Lincoln Square, 66th St. and Broadway; Fulton, Fulton and Nostrand; Boulevard, S. Boulevard and Westchester; Theater, New Rochelle, N. Y.; Lyric, Hoboken, N. J.; Avenue B, Ave. B and 5th St.; Warwick, Fulton St. and Jerome; Palace, E. N. Y. Ave. and Douglass, Bklyn.; Seventh Ave., 124th St. and Seventh Ave.; DeKalb, DeKalb Ave. and Broadway, Bklyn.; Bijou, Smith and Livingston Sts., Bklyn.; Broadway, Broadway, near Myrtle, Bklyn.; Burland, 985 Prospect Ave.; Circle, 60th St. and Broadway; Forty-Second St., 42nd St. and Lexington Ave.; New York, 44th St. and Broadway; 116th St., 116th St. between Lenox and 7th Ave.; Brevoort, Brevoort Pl. and Bedford Ave., Bklyn.; Rio, 160th St. and Broadway; 86th St., 86th St. near Third Ave.; Spooner, S. Boulevard and Westechester Ave.; Victory, 156th St. and Third Ave.; Elsmere, Crotona Parkway and Elsmere Pl.

Throughout the States—Loew's Orpheum, Boston, Mass.; Broadway, Springfield, Mass.; Empire, Fall River, Mass.; Emery, Providence, R. I.; Yonge St., Toronto, Can.; Theatre, Montreal, Can.; King St., Hamilton, Ont.; Hippodrome, Baltimore, Md.; Grand, Atlanta, Ga.; Bijou, Birmingham, Ala.; Theatre, Knoxville, Tenn.; Lyceum, Memphis, Tenn.; Grand Opera House, Shreveport, La.; Grand Opera House, Alexandria, La.; Princess, Meridian, Miss.; Walnut St., Vicksburg, Miss.; Prince, Houston, Tex.; Princess, San Antonio, Tex.; Hippodrome, Waco, Tex.; Hippodrome, Dallas, Tex.; Liberty, Oklahoma City, Okla.; Vendome, Nashville, Tenn.; Garden, Kansas City, Mo.; Garrick, St. Louis, Mo.; McVickers, Chicago, Ill.; Liberty, Cleveland, O.; Lyceum, Pittsburg, Pa.; Dayton, Dayton, O.; Colonial, Detroit, Mich.; Theatre, London, Can.; Casino, Salt Lake City, Utah; Hippodrome, Portland, Ore.; Casino, San Francisco; Palace-Hippodrome, Seattle, Wash.; Hippodrome, Fresno, Cal.; Hippodrome, Sacramento, Cal.; Hippodrome, San Jose, Cal.; Hippodrome, Stockton, Cal.; Hippodrome, Los Angeles; Hippodrome, San Diego, Cal.

In Construction, to be opened in the Fall—Ottawa, Can.; Rochester, N. Y.; Buffalo, N. Y.; State, Cleveland; Park, Cleveland; 45th Street (State), New York; Bay Ridge, Brooklyn; Gates Avenue, Brooklyn; State, Memphis; Palace, Memphis; State, Boston; Los Angeles; 83rd Street, New York; New Rochelle; Newark; Indianapolis; San Francisco; Long Beach, Cal.; Oakland, Cal.; Stockton, Cal.; Windsor, Ont.; Toronto, Ont.; Euclid Omce Bldg., Cleveland.

A. Rapf—Montauk, Park, Plaza, Bath Beach.

Mitchell H. Mark Corp.—Mark—Strand in Albany, Brooklyn and Buffalo. Booking connection with the Moe Mark houses in Lynn and Worcester, Mass. Syracuse, N. Y. Spiegel-Mark Corp. ,owning the Sheridan Square, N. Y., and houses in Allentown and Schenectady as well as the Spiegel properties in Newark, the Strand and New Rialto.

B. S. Moss: Regent, 116th St. and 7th Ave.; Hamilton, 146th St. and Broadway; Jefferson, 14th St. and 3rd Ave.; Flatbush, Flatbush and Church Ave.; Coliseum, 181st St. and Broadway (opens this month). And the following under way: Grant, Tremont and Webster Ave.; Atlas, 161st St. and Prospect Ave.; Tivoli, Bklyn.

Rochester—Regorson Corp.: Regent, Piccadilly and Gordon. To build another.

Syracuse—Fred A. Fout: Plaza, Geddes, Midland, Model, Colonial, Syracuse.

Utica—W. H. Linton: Hippodrome, Utica; Hippodrome, Lintonian, Little Falls.

North Carolina

Charlotte—R. D. Craver: Broadway and 3 in Winston-Salem; 2 in Durham. Otto Hass: Ottoway and Ideal.

Greensboro—R. G. Hill Enter.: Operate in Greensboro, Gaffney, Union and Chester S. C. G. W. Pryor: Bijou and others.

Hamlet—Mr. Henderson: operate 5.

Henderson—S. S. Stevenson: Liberty and others.

Hickory—J. H. Miller: Hub and others.

Kenmare—L. G. Darling.

Lamberton—Anderson Enter.: Pastime, Lamber-

Raleigh—Aranson & Brown: operate 3.

Wilmington—Howard Wells Amuse. Co.; operate 5.

Winston-Salem—Pilot Amuse. Co.: operate 8.

ton; Gem, Laurinburg; Opera House, Hamlet.

Oregon

Astoria—S. Danz: Star, Liberty, Sunset, Astoria.

Baker—K. L. Burke: Orpheum, Empire and Baker, Baker.

Bend—O. E. Whittington: Liberty, Grand, Bend.

Condon—W. B. Sparks: Liberty, Condon; Liberty, Heppner.

Eugene—Progressive Theaters Co.: Rex, Oregon, Eugene, Eugene.

Pendleton—C. G. Matlock: Arcade. Pendleton Amusement Co.: Pastime, Alta, Pendleton.

Portland—Portland Amusement Co., L. Cohn, Mgr., controlling 2nd-run theaters: Casino, Burnside and American.

North Powder—McCurry & Dahlstrom: Bungalow, North Powder; Liberty, Haines; Cove, Cove.

Roseberg—Globe Theater Co.: Antlers, Roseberg; Globe, Albany.

The Dalles—A. Bettingon: Grand, Empress, The Dalles.

Ohio

Akron—Botzum Bros.: Strand, Canton; Dreamland, Orpheum.

Feiber & Shea: Colonial, Akron; Majestic and Opera House, Canton; Park, Youngstown, and a house at Ashtabula.

C. W. Rombebbet: Bank, Knickerbocker.

Stalder & Steyer: Nixon, Spicer.

Alliance—Peter Tender: Ohio, Aliance; Opera House, Lorain.

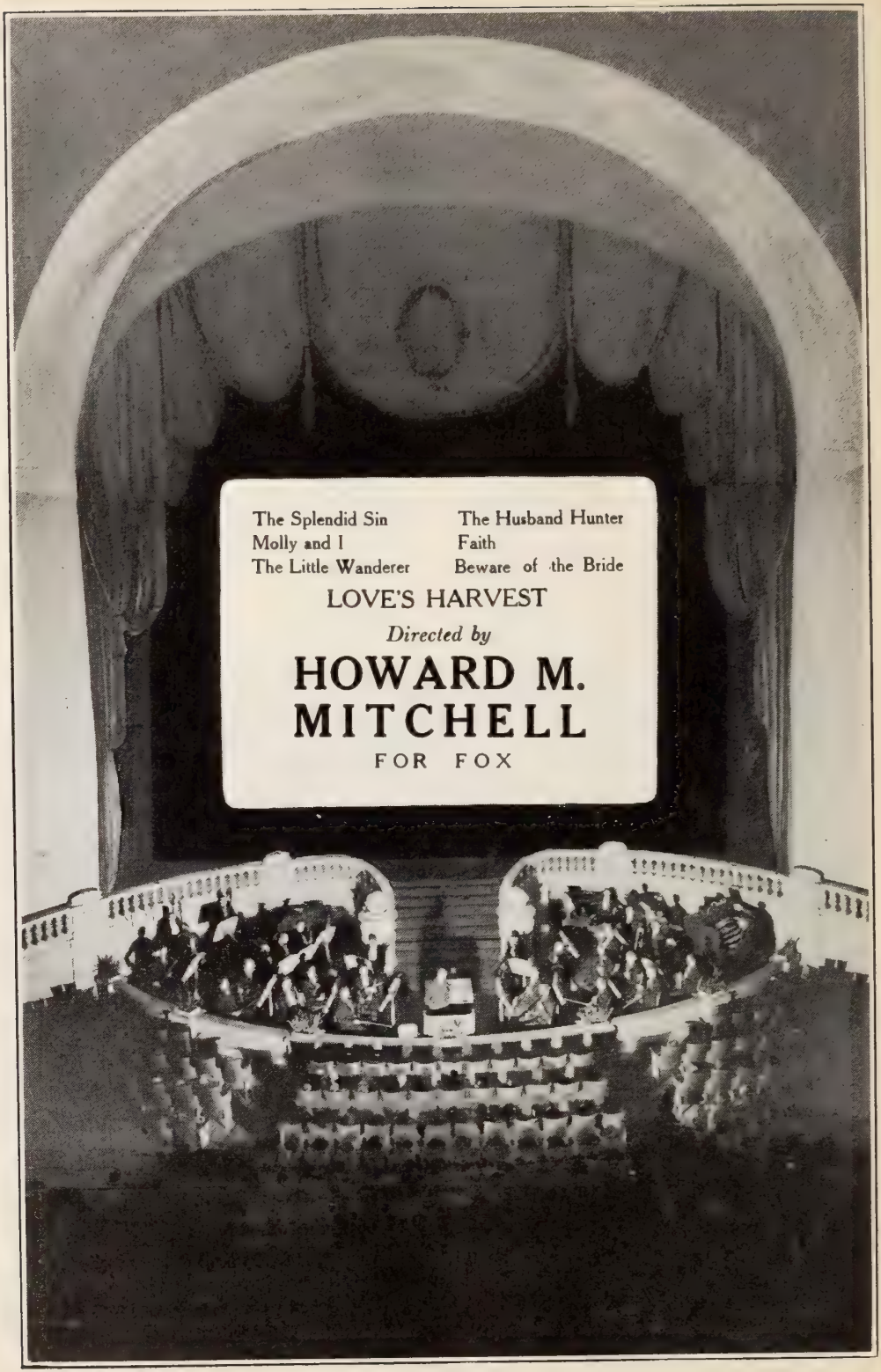
Ashtabula—H. W. Johnson: Dome, Casto, Majestic.

Barberton—H. L. Hamilton: Gem, Park.

Bellaire—Spragg Amusement Co.: Elk Grand, Olympic.

Bellefountain—Daniel Gutilla: Majestic, Strand, Bellefountain.

Belleview—G. R. Moore: Lion and Royal.


The Splendid Sin
Molly and I
The Little Wanderer
The Husband Hunter
Faith
Beware of the Bride
LOVE'S HARVEST
Directed by
HOWARD M. MITCHELL
FOR FOX

Bryan—Jack Thompson: Northside, Grand.
Cambridge—C. & M. Amusement Co.: Colonial, Strand.
Cincinnati—I. Lisbon: Strand, Walnut, Family, Star, Bijou, Cincinnati; Strand, Louisville, Ky.; Strand, Dayton; Colonial, Columbus.
I. Frankel: Alhambra, Lubin, Hippodrome, Cincinnati; Temple, Hippodrome, Newport, Ky.; Majestic, Columbus.
Dr. C. E. Colb: Woodward, Empire, Imperial, Norwood.
Wm. Gerber: Aragon No. 1, Aragon No. 2, Marvel, Fairview and Elvador.
Frank Huss: Avenue, Gem, Rex, Ohio, Gifts and Royal.
Thomas A. Rieley: Heucks, Peoples, Centre.
Mrs. Shakespeare: National, Freeman.
Henry Levey: Columbia, Park, Liberty.
Mr. Schaengold: Forrest, Norwood, Plaza.
Cleveland—G. T. Sharp: Southern, Amphion. Sharp is also part owner of Gordon Square, W. 65th St. and Detroit Ave.
Max Lefkowitz: Bronx, 1770 E. 9th St.; Gaiety, 1746 E. 9th St.; Wonderland, 1750 E. 9th St.
Sam Bullock: Columbia, 2565 St. Clair Ave.; Boulevard, 9904 Lorain Ave.
Charles Miles: Miles, E. 9th and Huron Rd.; Grand, E. 9th and Bolivar Rd.
S. W. Manhein and B. Todd control Utopia, Painesville, O.; Liberty, Geneva, O.
A. Kaplan: Alpha, 3206 Central Ave.; Grand Central, 3543 Central Ave.
E. F. Flanegan: Crescent and together with Frank Nolan, Terminal.
H. E. Horowitz: Olympic, Broadway and 55th St.; Rialto, Akron.
Freer Amusement Co.: Haltnorth, E. 55th St.; Fountain, 4800 Woodland Ave.; Family, 5800 Quincy Ave.
J. A. Schwartz: Homestead, 11816 Detroit Ave.; Manhattan, E. 105th St. and Superior Ave.
Loew's Circuit: Stillman, Euclid Ave.; Mall, Euclid Ave.; Euclid, E. 9th St.; Alhambra, Euclid Ave. and 105th St.; Liberty, Superior Ave. and E. 105th St.
Paul Gusdonavic: Strand, Orpheum, Norwood, Majestic.
Essick & Reif: Rialto, Jennings, Stork, Ridge.
Scoville & Essick: Ezella, Sunbeam.
Scoville & Sharp: Gordon Square, Southern.
Atlas Amusement Co.: Metropolitan, Knickerbocker, Lakewood, Lakewood, O., and New Colonial, Cleveland.
Zalfer Bros.: Reel Corona.
Schuman, Fine & Kramer: Savoy, Jewell, Yale, Dennison Sq.
J. J. Millert: Shaw-Hayden, Fulton.
Deutsch Bros.: Sun, Glenside and new house building.
Polcar & Ptak: Empress, Lyceum, Lakeview.
Wolcott Amuse. Co.: Princess, Cleveland, and Liberty, Geneva.
M. B. Horwitz: Southern and Amphion.
Columbus—Mrs. M. Amoroso: New, Elk, Columbus.
James Gratziano: Superba and Wilmar.
C. A. King: Parsons and Liberty.
Will D. Harris: Grand, Hartman.
I. Frankel: Majestic. Frankel also owns 11 houses in Cincinnati territory.
Fred Postle: Victor, Avondale.
Coshocton—C. G. Chacos: Pastime, Utahna.
Dayton—John Seifert: Majestic, Ideal.
Dennison—S. C. Vale: Pictorium, Dennison; Vale's, Urichsville.
Dillonvale—K. Olszeski: Olszeski, Palace, Dillonvale.
Elyria—Milton Phelos: Strand, American, Colonial, Dreamland.
Fostoria—Buck Bros.: Colonial, new house building.
Ironton—Nick McMahon: Southside, Grand, Ironton; Regent, Russel, Ky.
Mansfield—W. A. Partello: Grand and Majestic; Opera House.
Marietta—C. & M. Amusement Co.: Hippodrome, Marietta; Strand, Cambridge.
Marion—Marion Photoplay Co.: Marion, Orpheus, Marion; Southern, Bucyrus.
Martin's Ferry—L. F. Eick: Fenray, Pastime.
Newark—G. M. Fenberg: Alhambra, Auditorium.
LaMotte Smith: Columbia and Ideal, Alliance, also Strand, Sebring.
N. Baltimore—Mrs. Gibson: Crown, Rex.
Norwalk—W. H. Price: Linwood Square, Erie, Vermillion.
Salem—P. C. Calleges: Grand Opera House, Royal.
Sandusky—Geo. Schade: Plaza, Schade.
Sebring—H. W. Lundgren: Globe, Columbiana; New Belmont.
Springfield—Gus Sun Amusement Co.: Fairbanks, Alhambra, Sun, Regent, and new theaters not named and now building in Portsmouth, Ironton, Toledo and Columbus.
Steubenville—A. G. Constant: Strand, Olympic, Steubenville; American, East Liverpool.
Struthers—Tigue & Kelley: Amuse-U, Struthers; American, Leetonia.
Toledo—H. C. Horater: Alhambra, Pantheon, Toledo.
A. Patterson: Melvin, Star.
H. V. Price: Lindwood Sq., Norwalk; Crystal, Vermillion.
Dixon: Metro, Dragon, Empress, Regent.
Youngstown—Robbins Bros.: Bijou, Rex, Youngstown; Duchess, Warren. Dome Amusement Co.: Dome and Victory.
Zanesville—Imperial Theater Co., Sam E. Lind, Pres.: Imperial and Quinby.

Oregon

Albany—Globe Theaters Co. (Hill & Hudson), Globe and Liberty, Albany; Antlers and Majestic, Roseburg; Gem, Sutherland; Bungalow, Oakland.
Astoria—Astoria Amuse Co.
Medford—Geo. A. Hunt & Co.: Rialto, Page and Liberty, Medford; Star and Liberty, Grant's Pass; Rialto, Ashland.

Oklahoma

Chandler—Hoover and Stettmund: Odeon. Building another.
Enid—Roy Abernathy: Royal, Enid; Odeon, Fairview.
Muskogee—L. W. Brophy: Yale, Muskogee; Yale, Vinita; New Yale, Muskogee; Claremore, Claremore.
Oklahoma City—H. C. Brice: Strand. To build another.
Tucker Brothers: Dreamland, Oklahoma City; Wonderland, Royal, Tulsa; Regent, Blackwell; Guthrie, Guthrie; Mission, Ponca City.
Vinita—T. H. Slothower: Mystic, Webb City, Mo.; Rex, Yale; Lyric, Vinita.

Pennsylvania

Audubon—Cusack & Romm: Audubon and Palmyra.
Altoona—A. Notopolos: Palace, Olympic, Altoona; Palace, Johnstown.
Barnesboro—J. Smith: Grand, New Strand.
Bethlehem—Heilberger Interests: Lorenz, Orpheum, Broad.
Blairsville—F. McGowan: Grand, Regent, Blairsville; Rex, Iselin; Rex, Luzerne Mines; Rex, Earnest.
Brownsville — T. Wright: Bison, Strand, Brownsville; Strand, Butler.
Carbondale—L. 9. Rarrell: 2.
Chester—G. Bernstein: 2.
Connellsville—C. A. Wagner: Paramount, Soisson.
Du Bois—A. P. Way: Carleton Ave.
Easton—H. E. Woehrle: 3.
East Pittsburgh—N. Nalonas: Frederick, Loyal, Lyric.
Erie—Columbia Amusement Co.: Columbia, Majestic; Library, Warren.
Glassport—F. Smith: New Palace, Glassport.
Greenberg—M. Manos: Strand, Grand.
Greenville—W. J. Silverberg: Olympic, Mercer Square.
Harrisburg—Wilmer & Vincent.
Hazleton—H. Hersker: 2. Mike Coll: 2.
Homestead—J. E. Stahl: Elite, Palace, Grand, Crescent.
Johnstown—Scherer & Kelly: Cambria, New Park, Johnstown.
Lancaster—Geo. Krupa: 2.

ANTHONY PAUL KELLY

"Three Faces East"

D. W. Griffith's "Way Down East"
Adaptation

Lillian Gish *in* "The Eternal Feminine"
Original Story

Coming Legitimate Productions

"THE WHITE CIPHER"
"THE TIDE"
"THE BORDER"

Latrobe—W. Lampopolis: Paramount, Olympic.
Lock Haven—Excel Amusement Enter.: Garden, Lock Haven; another in Williamsport.
McKees Rocks—M. Akselrad: Mars, Castle, Superior, Regent.
McMechen—M. A. Sybert: Midway, McMechen, W. Va.; Park, Moundsville, W. Va.
New Castle—West Penn Photoplay Co.: Regent, Star, Penn, New Castle.
New Kensington—M. Dattola: Strand, Imperial, Vic, Johnstown, New Kensington.
Oil City—Penn Amusement Co.: Opera House, Venange.
W. A. McCartney: Venango, Princess.
Patton—W. A. Dinsmore: Majestic, Grand.
Philadelphia—Louis Hirsh: Forrest and Spruce.
Stanley Co. of America: Alhambra, Allegheny, Appollo, Arcade Palace, Arcadia, Baltimore, Belmont, Benn, Bluebird, Broad St. Casino, Broadway, Brunswick, Capitol, Century, Cross Keys, Colonial Gtm., Darby, Empress, Fairmount, Family, 56th St., 58th St., Franklin, Germantown, Globe, Great Northern, Imperial 60th St., Imperial 2nd St., Jumbo, Leader, Lehigh Palace, Liberty, Lincoln, Locust, Logan, Auditorium, 333 Market St., Model, New Broadway, Nixon, Ontario, Overbrook, Orient, Palace, Paschall, William Penn, Plaza, Point Breeze, Princess, Regent, Rialto, Ridge, Rivoli, Ruby, Savoy, Sherwood. Somerset, Stanley, Strand, Victoria, West Allegheny, Wishart, Auditorium; Regent, Allentown; Opera House and Palace, Berwick; Opera House, Conshohocken; Grand and Washburn, Chester; Colonial and Third St., Easton; Colonial and Victoria, Harrisburg; Grand, Lancaster; Academy and Strand, Lebanon; Bijou Dream, Milton; Garrick and Grand, Norristown; Broad, Plymouth; Garden, Pottsville; Roman, Pittston; Arcadia, Colonial, Lyric and Princess, Reading; Strand, Scranton; Arcade, Shenandoah; Grand Opera House and Palace, South Bethlehem; Grand, Rialto and Idle Hour, West Chester; Hippodrome and Keeney's, Williamsport; Savoy, Wilkes-Barre; Majestic and Queen, Wilmington.
G. W. Bennethum: 16. Wm. Hunt: Wildwood, Haddon Heights. Green & Altman: 6. M. Steife]: 9. J. F. Hayes: 2. Geo. Carey: 2. Wm. Weisbord: 3. Albert Fischer: 2. A. Wax: 3. C. Stamper: 4. B. Borowski: 3. J Becker: 2. Chas Segall: 2. M. A. Benn: 2. J. Wolf: 3. J. Schwartzman: 2. Earle Forte: 2. Harry Green: 5.
Pittsburgh—Harry Davis: Grand, Lyric, Wonderland, Temple, Wm. Penn, Harris, Sheridan Square, Pittsburgh.
N. Freidberg: Alhambra, Triangle, Garden.
Sam Gould: Gould, Arcadia, Atlas.
M. Rosen: Park, Model, Brighton.
I. Browarskey: Rex, Centre Square, Victoria, Kenyon.
F. Smith: New Palace, Penn Ave.
Punxsatawney—W. P. McCartney: Majestic Alpine, Jefferson, Punxsatawney. Strand, Ridgeway; Rivoli, Johnsonburg.
Reading—Carr and Schad: Strand, Colonial, Arcadia, Princess and San Toy.
Wilmer and Vincent to build here.
Scranton—M. E. Comerford Amuse. Co.: Chain of about 40 houses up state.
Shamokin—L. J. Chamberlain Amuse. Co.,
Sharon—F. E. Young: Alpha, Sharon; Colonial, Sharpsville; Gem, Jamestown.
Titusville—Titusville Amusement Co.: Grand, gent, Star, Penn.
Grand Amusement Co.: Nemo, Park, Parkview and Grand.
Uniontown—Penn Theatre and Amusement Co.: Rex, Penn., Imp.
Washington—H. S. Wheatley: Idle Hour, Court, Washington.
Waynesboro—C. F. Silveris: Opera House, Eclipse.
Wilkes-Barre—F. E. Devlin: 2.
Wilkinsburg—Colonial Amusement Co.: Rowland, Colonial.
Williamsport—Jack C. Myers: Majestic, City, Williamsport; Crawford, Canton; Palace, Montoursville; Garden, Lock Haven; Victoria, Jersey Shore; Family, Troy.
York—N. Appell: 3.

South Carolina

Charleston—Pastime Amuse. Co.: Victory, Academy of Music, Garden, Princess and Majestic.
Columbia—L. T. Lester: Rivoli, Ideal, Rialto and Broadway.
Orangeburg—J. H. Ziehler: Reliance and Bluebird.

South Dakota

Aberdeen—McCarthy Bros.: Waterton and Aberdeen, N. D.: Grand Forks and Fargo.
Deadwood—M. C. Kellogg: Deadwood, Deadwood; Homestake Opera House.
Grand Forks—A. J. Kavanagh: Grand Forks and Jameston, N. D.; suburban house in Minneapolis.

Tennessee

Bristol—Central Amuse. Co.: 2 houses. Mr. Gober: 2 houses.
Chattanooga—Signal Amusement Co. (now under control of Southern Enterprises): Operate in Chattanooga, Knoxville and Maryville. York Amusement So.: 2 houses.
Clarkesville—Joe Goldberg: Lillian and Majestic.
Lenoir City—L. E. Denton: 2 houses.
Memphis—W. Roberts: Princess, to build one Lynch Enterprises: 7 and 2 in Dyersburg.
Nashville—Crescent Amuse. Co.: 9 houses.

Texas

Amarillo—Dye, Ford & Rogers: Mission, Amarillo; Olympic, Wichita Falls; Olympic, Plainview; Olympic, Canyon (Sou. Ent. control).
Beaumont—John I. Pittman.
Dallas—Southern Enterprises: Old Mill, Queen, Hippodrome, Crystal, Dallas; Queen, Liberty, Zoe, Prince, Houston; Queen, Tremont, Galveston; Hippodrome, Rex, Washington, Victory, Waco; Crescent, Temple; Star, Denison; Opera House, Greenville.
Foy's Neighborhood Theaters.
Eastland—Tom Harrell.
Henrietta—H. L. Bear: Dorothy; to build another.
Jacksonville—Bolton's Theatres: Park, Jacksonville; Queen, Rusk; Majestic, Alto.
Lubbock—E. M. McElroy: Lyric, Strand, Ralls.
Mart—Robb & Rowley Theatre Ent.: R. & R. Queen, Mart; Odeon, Ft. Worth; R. & R. Queen, Sweetwater; R. & R. Queen, Big Springs; R. & R. Queen, Winters.
McAllen—Valley Amusement Co.: Queen, McAllen; Pastime, San Benito; Pastime, Mercedes; Crown, Donna; Electric, Mission.
Orange—Orange Amuse. Co.:
Sherman—Wm. Batsell.

Virginia

Alexandria—Reid & Steel; operates 3.
Lynchburg—Mr. Casey: operates 2.
Newport News—E. T. Crall: Operates 4.
Petersburg—Charles Moss: operates 3.
Richmond—Wells Amuse. Co.: Colonial, Bijou, Isis, Odeon, Victor, Richmond; Wells, Strand, American, Grandy, Academy of Music, Colonial, Norfolk. Bluebird Amuse. Co.: Bluebird, Richmond; Bluebird, Petersburg. John Pryor: one in Richmond; one in Danville. E. D. Hind: operates 15.

Utah

Bingham—Brisk & Chesler: Princess Hyland Boy.
Brigham City—C. E. Pierce: Liberty, Brigham City; Liberty, Garland; Liberty, Tremonton.
Logan—B. G. Thatcher: Oak, Lyric.
Murray—Frank Burgner: Iris, Happy Hour.
Ogden—S. B. Steck: Cozy-Lyceum, Ogden.
Richfield—A. L. Stalling: Rex, Richfield; Elsinore, Elsinore; Opera House, Salina; Elite, Mt. Pleasant; Empire, Monroe.
Salt Lake—Swanson Theatre Circuit: American, Strand, Gem, Salt Lake City; Elk, Rexburg.
Smithfield—John Hillyard: Opera House, Smithfield; Opera House, Richmond; Opera House, Providence.
Sunnyside—Bert Martin: Martin, Sunnyside; Martin, Castle Gate; Martin, Clear Creek.

WILLIAM RUSSELL

Early Fall Special, "THE MAN WHO DARED"

[*Recent Releases:* "THE IRON RIDER" "THE TWINS OF SUFFERING CREEK" "THE LINCOLN HIGHWAYMAN" "CHALLENGE of the LAW"

Representation through
MABEL CONDON EXCHANGE FOX PACIFIC COAST STUDIOS

Washington

Aberdeen—Western Circuit: Rex and Bijou; Aberdeen; Rialto, Liberty and Grand, Centralia.

Anacortes—Sam Mendelson: Empire, Grand, Anacortes.

Ballard—Geddes & Geddes: Majestic, Fremont, College.

Battleground—S. Lerouge: Wonder, Battleground; Peoples, Yacolt; Ridge Field, Ridge Field.

Bellingham—W. S. Quimby: Liberty, Bell, Star.

Buckley—O. E. Groesbeck: Cosmo, Buckley; Liberty, Enumclaw; Cosmo, Wilkinson.

Chehalis—J. D. Rice: Dream, Chehalis; Dream, Onolaska.

Cle Elum—Dunn's Theatre Cir.: Victory, Cle Elum; Mabton, Mabton; Rose, Roslyn.

Ellensburg—W. W. Rogers: Colonial, Iris, Ellensburg.

Everett—Star Amuse. Co.: Star, Everett, Broadway, Princess, Rialto, Rose, Everett.

Hoquiam—Henry Neuman: Arcade and Liberty; building another.

Kelso—Vogue Amusement Co.: Vogue, Kelso; Grand, Rainier; Peoples, Clatskanie.

Lynden—Jack Kauffman: Liberty, Lynden; Opera House, Everson.

Montesano—Gem Theatre Circuit: Gem, Montesano; Gem, Elmo; Gem, McClery.

Mt. Vernon—A. S. Murphy: Mission, Mt. Vernon; Grand, Burlington.

Newport—W. L. Casey: Rex, Newport; Casey, Laclede, Ida.

Olympia—E. Zabel and W. Bowman: Rex, Ray.

Pasco—J. E. Reynolds: Liberty, Pasco; Princess, Kennewick; Klinger, Connell.

Seattle—Michael Lyons: Union Victory.

Jos. Danz: Imperial, Little, Rialto, Iris, Dream, Seattle.

Greater Theaters Co. (Jensen & Von Herberg, Inc.): Liberty, Coliseum, Strand and Rex, Seattle; Liberty, Star, Columbia, Majestic, People's and Union Ave., Portland; Rialto, Strand, Colonial and Sunset, Tacoma; Rialto, Butte; Liberty, Yakima; Rialto, Dream and Rex, Bremerton.

Snohomish—J. E. Beardsley: Orpheum, Snohomish; Monroe, Monroe; Primrose, Sultan.

South Tacoma—R. R. Pratsch: Idle Hour; building Realart, Tacoma.

Spokane—J. W. Allender: Majestic and Lyric. Spokane; Orpheum, oscoe; Liberty, Colfax; Liberty, Pullman.

Stillwell Theatres: Casino, Unique, Class A, Spokane.

Sunnyside—Sunnyside Amuse. Co.: American, Sunnyside; Colonial, Grandview.

Wenatchee—N. W. Theatres Co.: Liberty, Gem.

Vador—R. W. Charles (also in Castle Rock).

Yakima—Mercy Amusement Co.: Majestic, Empire and Yakima.

Wyoming

Kemmerer—G. Whitten: New Kemmerer, Kemmerer; Opera House, Diamondville; Opera House, Frontier; Opera House, North Kemmerer.

Sheridan—Ben Collier: Orpheum, Gem, Sheridan.

West Virginia

Bluefield—Colonial Amusement Co.,

Clarksburg—Jack Marx.

Charleston—T. L. Kearse: Burlew, Strand, Hippodrome, Colonial, Elk and Alhambra.

Holden—Fred Middleberg: Logan, Holden: Dehue, Ethel.

Parkersburg—Smoot Amusement Co.: Camden and Lincoln, Parkersburg.

Huntington—Lyric Amusement Co.: Lyric and Orpheum, Huntington. Hyman Brothers.

Wheeling—J. Velas: Liberty, Lyric, Wheeling.

C. Fennler: Colonial, Virginia.

Wisconsin

Chippewa Falls—Chippewa Theater Co., Inc.; Palace, Rex and Empire.

Eau Claire—Eau Claire Theater Co.

Milwaukee—Saxe Amuse. Enter.: Alhambra, Strand, Princess, Theatorium, Miller, Savoy and Modjeska.

Kenosha—Charles Pacini: Crystal.

LICHTIG & ROTHWELL, INC.

PRODUCERS, PUBLISHERS AND
PLAYERS REPRESENTATIVES

PHONE { 577450
HOLLY. 3929

6372 HOLLYWOOD BLVD.

HOLLYWOOD, CALIFORNIA

DAVID BUTLER

M. P. D. A.

The Motion Picture Directors' Association was founded in February, 1915, Hollywood, California. There was a need of coordination among directors at the time, devoting their energies to the improvement of film productions. Many of these were unknown, personally, one to the other. Good fellowship, and the great results which now reflect to the honor and glory of combined ideas and exchange of suggestions among fellow-directors, had not been thought of. Common grievance, however, brought them close together. Slander against conditions supposedly existing in studios, jealousy among producers, scheming, malice. Conditions affecting directors were deplorable. One producing company claimed the right to photograph exclusively, eliminating other companies entirely, the Heaven given stretch o f ocean front and rock ledges in Southern California. Directors were held responsible for things which never happened, or with which they had nothing to do.

Organization suggested, the first meeting was attended by nine directors, although many more would have joined the gathering were it not for the down-pour of rain, which kept others away, who expected to be present. Those who were fortunate enough to arrive at the first meeting place describe the night as being the most severe rain storm ever "staged." The spirit of cooperation, however, manifested itself steadily and from that night on the gradual growth of the organization of Motion Picture Directors has been a source of great pride to its members.

Primarily, the establishing of the New York Lodge (organized in 1917) was the result of increased efforts of the eastern men to compete in the matter of production against coast activities. The successful achievement of the coast directors to combine forces, thus to improve conditions as well as combat false accusation, appealed with active power to the thinking motion picture director of the east.

The Lodge of Motion Picture Directors is neither a union nor a social club. It is a fraternal order. Its rituals render impossible the idea of coercion and eliminates any element of partiality or unfairness.

"The essential purpose of the organization" to quote one of the founders, "is to fill that great need of providing a clearing house of ideas, which every art has required and through which every art has succeeded in developing to its highest forms."

Followers of motion pictures are fast determining their favorite directors, as well as their favorite stars. A supposedly great star cannot appear to advantage in a poorly directed picture, while previously undiscovered talent has risen to heights unbelievable via the skill of a competent director.

LILLIAN R. GALE.

NEW YORK LODGE

John G. Adolfi.
George Archainbaud.
Edwin August.
Keanan Buel.
Col. E. H. Calvert.
Emile Chautard.
Frank H. Crane.
J. Searle Dawley.
Oscar Eagle.
Robert Ellis.
George Fitzmaurice.
Wm. F. Haddock.
John Jos. Harvey.
Hobart Henley.
Ralph Ince.
George Irving.
Harley Knoles.
Geo. A. Lessey.
O. A. C. Lund.
Edwin Middleton.
Ashley Miller.
Charles A. Miller.
Sidney Olcott.
Leonce Perret.
John S. Robertson.
Wesley Ruggles.
Paul Scardon.
Charles M. Seay.
George B. Seitz.
Tom Terriss.
Travers Vale.
Wally Van.
Perry G. Vekroff.
Robert G. Vignola.
James Vincent.
Raoul A. Walsh.
Kenneth Webb.
Harry MacRae Webster.
Jay C. Williams.
Fred E. Wright.

LOS ANGELES LODGE

Reginald Barker.
Frank Beal.
Harry Beaumont.
Wm. Beaudine.
Wm. Bertram.
John G. Blystone.
Frank Borzage.
Van Dyke Brook.
Edwin Carewe.
Colin Campbell.
Lloyd B. Carleton.
Al. E. Christie.
Louis Wm. Chaudet.
Roy Clements.
E. F. Cline.
Jack Conway.
Donald W. Crisp.
Wm. Robt. Daly.
Joseph DeGrasse.
J. F. Dillon.
Wm. Duncan.
Allan Dwan.
J. Gordon Edwards.
Fred Fishbach.
Francis Ford.
Chas. K. French.
Louis Gasnier.
Douglas Gerrard.
James Gordon, Tech. Dir.
Gilbert P. Hamilton.
Thomas N. Heffron.
Victor Herman.
E. Mason Hopper.
Howard Hickman.
Allen J. Holubar.
Jay Hunt.
John Ince.
Lloyd Ingraham.
Jacques Jaccard.
Fred A. Kelsey.
Henry King.
Ed. J. LeSaint.
Frank Lloyd.
Norval MacGregor, Treasurer.
Murdock J. MacQuarrie.
J. P. McGowan.
George Marshall.
George Melford.
Henry W. Neill.
Wm. R. Neille.
Henry W. Otto.
Chas. J. Parrott.
Stuart Patton.
Francis J. Powers.
Wm. Parke.
Lynn F. Reynolds.
Thos. V. Ricketts, Secretary.
Wm. Russell.
Victor Schertzinger.
H. Scott Sidney.
Geo. A. Siegman.
Edward Solman.
Phillips Smalley.
S. E. V. Taylor.
Wm. Desmond Taylor.
Frederick A. Thompson.
Maurice Tourneur.
Ernest Ward.
Raymond B. West.
Ben Wilson.
Wm. Worthington.
James Young.

FREDRIK VOGEDING

Noted Dutch Actor

from

"The Royal Theatre"

Amsterdam, Holland

With a record of thirty pictures made in Europe. Vogeding will make first screen appearance in America with

"The Famous Players"

Permanent Address

11 EAST 44th STREET, NEW YORK CITY

ASSISTANT DIRECTORS' ASSO.

5444 Hollywood Boulevard, Hollywood, Cal.

Alt, Alexander
Allen, D.
Beal, Scotty R.
Bennett, Chester
Berthelon, George
Burns, Harry
Clemens, J.
Connors, Buck
Crinley, William A.
Croft, Fred
Crone, George
Dagwell, W.
Dawson, Doug
De Courcey, W.
De Rue, E.
Dyer, William J.
Eason, Reeves
Ensinger, R.
Frame, Park
Flaven, Art
Gereghty, F.
Gerald, Pete
Goldaine, Mark
Greene, Al.
Hollingshead, Gordon
Hodge, Rex
Howard, Dave
Howard, William
Howland, L. A.
Huber, Charles
Howe, Elliott
King, Bert
Laemmle, Eddie
Lascelle, Ward
Lawton, Jack
Lowry, Frank
Luddy, Irving
Laver, Jack
Manter, Les
Marshall, Roy
Meeker, Roy
Mitchell, C. H.
Murphy, Martin
McDonough, J.
McCloskey, J. H.
McGowan, R.
Oliphant, R.
Ong, Dave
O'Shea, J.
Peebles, M. S.
Richardson, F.
Rose, A.
Russell, Al.
Robinson, F.
Schenck, Harry
Sherer, W. N.
Sowders, E. A.
Stallings, Charles
Sutch, Bert
Taurog, Norman
Tenbrooke, H.
Thorne, Frank A.
Traxler, Ernest
Tyler, Fred
Watt, Allen
Webster, George
Whittaker, C.
Wright, Mac
Zerr, E. J.

LEGAL HOLIDAYS IN THE UNITED STATES

Jan. 1—New Year's Day (except in Mass. and Dist. of Col.).
Jan. 19—Birthday of Gen. Lee (in Ala., Ark., Fla., Ga., Miss., N. C., S. C., Va.).
Feb. 12—Lincoln's Birthday (in almost every state).
Feb. 12—Georgia Day in Ga.
Feb. 22—Washington's Birthday (all over Union).
Mar. 4—Mardi Gras (in Ala., Fla., La., in the parishes of New Orleans, St. Bernard, Jefferson, St. Charles and St. John the Baptist).
Mar. 17—Arbor Day (in Okla.).
April 6—Arbor Day (in N. Ariz.).
April 12—Halifax Independence Resolutions (in N. Car.).
April 13—Jefferson's Birthday (in Ala.).
April 15—Arbor Day (in Utah).
April 18—Good Friday (in Ala., Conn., Del., Fla., La., Md., Minn., N. J., Pa. and Tenn.).
April 19—Patriot's Day (in Me., Mass.).
April 21—San Jacinto Day (in Tex.).
April 21—Arbor Day (in Col. and Neb.).
April 23—Fast Day (in N. H.).
April 26—Confed. Mem. Day (in Ala., Fla., Ga., and Miss.).
May 9—Arbor Day (in R. I.).
May 10—Confed. Mem. Day (in N. Car., S. Car. and Tenn.).
May 12—Mothers' Day (in N. Mex.).
May 18—Peace Day (in N. Mex.).
May 20—Anniv. Signing of the Mecklenburg Declaration of Independence (in N. Car.).
May 30—Memorial Day (in Ariz., Cal., Col., Conn., Del., Dist. of Col., Idaho, Ill., Ind., Ia., Kan., Ky., Me., Md., Mass., Mich., Minn., Mo., Mont., Neb., Nev., N. H., N. J., N. Mex., N. Y., N. Dak., Ohio, Okla., Ore., Pa., R. I., S. Dak., Tenn., Vt., Va., Wash., W. Va., Wis., Wyo.).
May 30—Confed. Mem. Day (in Va.).
June 3—Jefferson Davis' Birthday (in Ala., Ark., Fla., Ga., Miss., S. Car., Tenn., Tex.).
June 3—Confed. Memorial Day (in La.).
June 15—Pioneer Day (in Idaho).
June 17—Bunker Hill Day (in Boston). Not a legal holiday, but banks close by general agreement.
July 4—Independence Day (all over Union).
July 24—Pioneer Day (in Utah).
Aug. 1—Colorado Day (in Col.).
Aug. 16—Bennington Battle Day (in Vt.).
Aug. 20-21—Good Roads Day (in Mo.).
Sept. 2—Labor Day (except in N. Mex. and Dist of Col.).
Sept. 9—Admission Day (in Cal.).
Sept. 12—Old Defender's Day (in Baltimore, Md.).
Oct. 7—Missouri Day (in Mo.).
Oct. 12—Columbus Day (in Ala., Ark., Cal., Conn., Col., Del., Idaho, Ill., Ind., Kan., Ky., Me., Md., Mass., Mich., Mo., Mont., Neb., Nev., N. H., N. J., N. Mex., N. Y., Ohio, Okla., Ore., Pa., R. I., Tev., Va., Wash., W. Va.).
Oct. 13—Farmers' Day (in Fla.).
Oct. 26—Fraternal Day (in Ala.).
Oct. 31—Admission Day (in Nev.).
Nov. 1—All Saints' Day (in La.).
Nov. 1—State Fire Day (in Neb.).
Nov. 4—Election Day (1st Tuesday after the 1st Monday in November. All over Union, except Dist. of Col.).
Nov. 27—National Thanksgiving Day (usually the last Thursday in November. In every State and Dist. of Col.).
Dec. 3—Arbor Day (in Ga.).
Dec. 25—Christmas Day (all over Union).

Charles Ray Productions

INCORPORATED

Los Angeles

Starring Charles Ray in Popular Stage Success and Novels

NEW YORK REPRESENTATIVE, ARTHUR S. KANE

RELEASED BY FIRST NATIONAL EXHIBITORS' CIRCUIT

PUBLISHERS OF TAX FREE MUSIC

Following is a list of music publishers who are not members of the Society of American Authors and Composers whose music can be played by either orchestra or music roll, tax free:

Asher, Emil	1155 Broadway	New York
Ballinger, Edward L. Music Publishing Co.		Los Angeles, Cal.
Berg, S. M.	Columbia Theater Building	New York
Bond, Carrie Jacobs	746 South Michigan Avenue	Chicago, Ill.
Boosey & Co.	9 East 17th Street	New York
Boston Music Co.	26-28 West Street	Boston, Mass.
Broadway Music Co.		New York
Browne, Ted, Music Co., Inc.	323 Madison Street	Chicago, Ill.
Carlson, M. L. & Co.	1131 Masonic Temple	Chicago, Ill.
Cary & Co.		London, England
Craig & Co.	145 North Clark Street	Chicago, Ill.
Ditson, Oliver & Co.	178 Tremont Street	Boston, Mass.
Fay, Louis J. Publishing Co.	181 Tremont Street	Boston, Mass.
Fischer, Carl	46154 Cooper Square	New York
Fox, Sam, Publishing Co.	340-346 The Arcade	Cleveland, Ohio
Gilbert & Friedland, Inc.	232 West 46th Street	New York
Graham, Roger	143 North Dearborn Street	Chicago, Ill.
Granville, Bernard, Publishing Co., Inc.	145 West 45th Street	New York
Hinds, Hayden & Eldredge, Inc., Publishers	11-15 Union Square	New York
Hutsinger & Dilworth	505 Fifth Avenue	New York
Ideal Music Co.		Chicago, Ill.
Inter-City Music Co.		Brooklyn, N. Y.
Jacobs, Walter	8 Bosworth Street	Boston, Mass.
Jenkins, J. W. Sons Music Co.		Kansas City, Mo.
Jungnickle, Ross	15 Whitehall Street	New York
Kelly, W. A. Music Co.	4720 South Wabash Avenue	Chicago, Ill.
Kendis-Brockman Music Co.	145 West 45th Street	New York
Krey Music Co.	361 Washington Street	Boston, Mass.
Manning, Clarice & Co.	967 Beechwood Drive	Hollywood, Cal.
McCarthy & Fisher	148 West 45th Street	New York
McKinely Music Co.	145 West 45th Street	New York
Morris, Josephy & Co.	119 North Clark Street	Chicago, Ill., and New York
Penn Music Co.	145 West 45th Street	New York
Peiffer, Arthur Co.	127 Maine Street	Quincy, Ill.
Piantadosi, Al. & Co., Inc.	Astor Theater Building	New York
Richmond, Maurice & Co.	145 West 45th Street	New York
Roberts, Lee S.	412 Fine Arts Building	Chicago, Ill.
Rosey, Geo. Publishing Co.	24 East 21st Street	New York
Rossiter, Will	71 Randolph Street	Chicago, Ill.
Schirmer, G.	3 East 43rd Street	New York
Schuberth, Edw. & Co.	11 East 22nd Street	New York
Sherman, Clay & Co.	Kearney and Sutter Streets	San Francisco, Cal.
Southern California Music Co.	332 South Broadway	Los Angeles, Cal.
Siebrecht, Arthur M. & Co.		Lexington, Ky.
Smythe, Billy, Music Co.	423 West Walnut Street	Louisville, Ky.
Snyder Music Publishing Co.	24 West 45th Street	New York
Stasny, A. J. Music Co.	Strand Theater Building	New York
Summy, Clayton F. & Co.	64 East Van Buren Street	Chicago, Ill.
Stone & Thompson	143 North Dearborn Street	Chicago, Ill.
Taylor, Tell	Grand Opera House Building	Chicago, Ill.
Triangle Music Co.	821 Gravier Street	New Orleans, La.
Urbenek Bros.	5026 South Talman Avenue	Chicago, Ill.
Victor Music Co.	1132 Masonic Temple	Chicago, Ill.
Volkwein Bros.		Pittsburgh, Pa.
Von Tilzer, Harry, Music Co.	222 West 46th Street	New York
Waterson, Berlin & Snyder		New York
White-Smith Music Publishing Co.	62-64 Stanhope Street	Boston, Mass.
Winn School of Popular Music	155 West 125th Street	New York

MOTION PICTURES ART DIRECTORS ASSOCIATION

Los Angeles

Alfred W. Alley, 1632½ Winona Blvd.
Frank S. Brown, 142 W. 37th Pl.
Ben Carre, 6732 Hollywood Blvd.
David B. Edwards, 984 N. Raymond Ave.
Robert J. Ellis, 1827 N. Vermont Ave.
Charles I. Farber, Detroit, Mich.
Lewis Geib, 4426 Russell Ave.
Fred Gabourie, Jesse Hampton Studio.
Edward J. Haas, 7726 Walnut Drive.
Esdras C. Hartley, 130 S. Harvard Blvd.
Alfred Herman, 1756 N. New Hampshire St.
W. S. Hinshelwood, 5663 Santa Monica Blvd.
C. Tracy Hoag, 1143 Logan St.
John K. Holden, 745 Cahuenga Ave.
G. A. Hollocker, 1312 Maryland St.
Charles D. Hull, 4555 Prospect Ave.
J. I. Jackman, 1429 Logan St.
Charles H. Keyson, 7266 Sunset Blvd.
Edward M. Langley, 3105½ Kenwood Ave.
Roy H. McCray, 1516 N. Normandie Ave.
Milton T. Menasco, 6511½ Hollywood Blvd.
Amos J. Myers, 716 Wilcox St.
Charles Odds, 123 N. Grand Ave.
Jack Okey, 547 N. Ardmore Ave.
Earle F. Olin, 5417 Sunset Blvd.
Frank D. Ormston, Haworth Studio.
Max Parker, 919 W. 35th Pl.
A. R. Ritter, 1900 Bellevue Ave.
J. J. Rogers, 5536 De Longpre St.
E. E. Sheeley, 1601 Edgemont St.
W. E. Shepherd, 347 E. 33d St.
E. J. Shulter, Metro Studio.
R. E. Sibley, 2138 Marathon St.
Wilson Silsby, 323 Bullard Bldg.
F. C. Slingluff, Claremont Studio.
M. P. Staulcup, Metro Studio, N. Y. City.
A. B. Sturges, 4561 W. 2nd St.
Sydney Ullman, 1557 Gordon St.
T. F. Warwillow, 1546 N. Western Ave.
George F. Williams, 866 Echo Park Ave.
Rex D. Weston, Gibson Apts., 4th and Hope Sts.
Frank H. Webster, Santa Monica.
Gabe Pollock, 3800 Mission Blvd.
Art I. Rouda, Alvarado Apts., 9th and Alvarado

HENRY KING

Jesse D. Hampton Special Productions

DIRECTOR OF:

"23½ Hours' Leave"

"One Hour Before Dawn"

"Help Wanted—Male"

Willis and Inglis Exclusive Representatives

What of the Coming Year?

Symposium of ideas from producers, distributors, exhibitors and others as to what **1920-1921** *has in store—Optimism the keynote.*

Greatest Year Ever Known

"The coming year will record important changes in the fundamentals of the business, from which will evolve a greater degree of independence both for producer and exhibitor, while the quality of film productions themselves should reach a higher plane of achievement than heretofore. This will be the greatest year in every respect that the film industry has known."

J. D. WILLIAMS, First National.

Depression Will Affect Business

I think the prospects for the coming year are not at all encouraging. I think everything indicates that we are passing on to a period of depression which will naturally affect all business in the United States, including those who provide entertainment.

WM. A. BRADY,
Prest. National Asso.

Tough for Poor Pictures

"It will be the greatest year for good pictures that the industry has ever known and the toughest year for bad pictures.

J. STUART BLACKTON.

Likes His Organization

Prospects for the coming year are great for Associated Producers.

ALLAN DWAN.

Most Auspicious

The coming year, I think, promises to be most auspicious. We say this every year, but the Motion Picture Business opens up such a wonderful fertile field for improvements. Every year the nature and character of pictures becomes better, and I think that these improvements will continue. As has been so often said in the past, but which can be repeated again very emphatically, "the picture business is still in its infancy," in so far as results are concerned.

J. E. BRULATOUR.

Optimistic

The future is always a closed book to human eyes, but I look forward with the utmost optimism to the opening of those pages.

HIRAM ABRAMS, United Artists.

Foreign Outlook a Feature

The future looks very bright. The increase in the development of the domestic market and the recovery of the foreign market is bound to make a season of prosperity hitherto unprecedented in the motion picture business.

C. C. BURR, Master Films.

Expects Good Year

"The industry will have fully as good a year as the past year has been, barring a short period during which there will probably be labor difficulties that may or may not assume national importance."

H. O. SCHWALBE, First National.

Sensible Exhibitors Policy

The one and most significant tendency apparent in the motion picture buying market for the season of1920-1921, is the complete disregard of the sensible exhibitors of the country for the so-called sales policy of any of the motion picture producers or distributors.

Both the first and subsequent run exhibitors of the United States are buying pictures now instead of policies. I don't think there are 50 exhibitors in the United States at this time who give a damn what any company's sales policy is. They are buying pictures on the basis of value, and they are ceasing to buy pictures that they have bought in past years that were without value or of questionable value.

It is this commercial and mental independence of the exhibitors of the country that is going to keep the motion picture industry a "wide open industry" and block the plans of any individual, or any group of persons who feel that they can perfect an overwhelmingly dominant or monopolistic organization.

It makes little or no difference how many theaters any one of the big producers organizations may buy in the United States. There isn't an organization in existence to-day that is producing solely within its own organization enough good pictures, or enough big pictures to make a chain of theaters owned by that organization convincingly successful in a financial way. It is also a fact that one or two organizations who are trying to sustain theaters of their own exclusively with productions of their own, are starving their houses to death in enough cities to off-set the profits of certain of their other theaters where the natural advantages of location make those particular units successful.

F. B. WARREN.

Need of Better Pictures

From a study of the vast audiences at the Capitol Theater, one of the significant signs in the industry to me is the continued education of the public in the niceties of production. Their appreciation of the technical merits of direction and the wonders of photography, shown both by audible comment and applause, speak volumes for the progress of the audiences in an understanding of the art. Their quickness to catch anachronisms and their impatience over slips of direction and inadequate handling of stories is surprising. These signs point the way to producers who would keep pace with popular education. "Class" is the word with which the fans conjure; the producers have taught the word and must maintain its meaning. Most producers understand this, because we are hearing so much of "fewer and better" pictures. The better they are made, the more reissues there will be and greater consequent profits on a picture to the producer.

MESSMORE KENDALL,
Capitol Theater.

Optimistic Influence From Various Causes Beneficial

Increasing costs of production and distribution will continue to increase in arithmetical progression. The exhibitor will continue to build larger and better theaters, his shows will continue to improve along artistic lines, film fans will increase in number and become more confirmed than ever in their attachment to motion pictures.

GEO. KLEINE.

Foresees Most Prosperous Season

Successful as last season was, next year will be one of even greater prosperity for everybody in the motion picture industry.

AL. LICHTMAN,
Famous Players-Lasky.

Never Better—and Why

The prospects of the industry were never better than at the present moment. First, because photoplay producers have awakened to the fact that the public is a discriminating body—and growing more so all the while—but will attend the "movie" theater any time that the right subject is intelligently presented; and secondly, because, as the industry grows, it increases its host of devotees and enthusiasts.

The second condition referred to makes it profitable to produce better pictures and the first makes it imperative that producers who expect to remain in the business meet competition with better productions and entertainment value. There is nothing new in this condition. Old time theatrical men had the same experience that "movie" managers are now enjoying.

ROBERT W. PRIEST.

Frank Borzage

COSMOPOLITAN PRODUCTIONS

Director of

"HUMORESQUE"

"THE LOVE PIKER"

"KINDRED OF THE DUST"

Willis and Inglis Exclusive Representatives

Opportunity Never Greater

For the sincere producer opportunity was never greater than now since quality production appeals most strongly to the public which has demonstrated its appreciation of films intelligently produced and with really human characterizations.

The outlook for 1920-21 is bright.

THOMAS H. INCE.

Keep Prices Down

Good. Most other industries have already, at this writing, prepared for a curtailment in output. Bankers have restricted credit and expect a business purging sooner or later this year in the shape of an industrial panic. But all this together with lower wages, less profits and less indulgence should not affect a few-priced amusement—provided admission prices are kept low.

The continued improvement in foreign exchange and foreign demand for pictures should greatly help—though on the other hand the American producer will find European competition continually increasing.

We need most of all a revision of the present selling system so that rental burdens may be lifted from the small town house, and good pictures given greater circulation.

Production will greatly improve. Picture value is most dependent upon themes.

W. A. JOHNSON,
Motion Picture News.

Independent Producers' Opportunity

Independent producers have a better chance to really develop the field with a greater recognition of the fact that good story is essential and will go over.

JOE BRANDT.

Exceptionally Bright

Prospects for a record breaking year of financial success and artistic achievement in the production of moving pictures were never so rosy at any previous time in the history of moving pictures as they are today. There has been a steady increase in the number of people who have been converted to moving pictures as the most popular form of amusement, and exhibitors everywhere have made money during the past two or three years.

The era of prosperity which this country has enjoyed—high salaries and big wages has of course helped, and the outlook is exceptionally bright for the next year.

CARL LAEMMLE.

Tremendous Opportunity

It will be one of tremendous prosperity for the industry in spite of the fact that there may be a depression in mercantile lines of business, as people seek amusement in bad times as well as good.

CHARLES R. ROGERS.

Interesting

Business very fine: stories more original and meaningful with more intellectual and spiritual situations as well as physical.

D. W. GRIFFITH.

Routine Films Will Go Begging

The coming year will undoubtedly bring a greater appreciation of quality production with routine medicore films going begging in the market.

GEORGE LOANE TUCKER.

Viewed With Great Optimism

Everything indicates that the season of 1920-21, will be the most successful and prosperous in history of the motion picture business.

The reason for this is three-fold: In the first place, the public throughout the world is coming more and more to see the vast possibilities of the motion picture and to rely upon it for their entertainment. The people want to see the greatest plays and stories enacted on the screen, and because of the great artistic advances being made in the production of photoplays, the screen is reaching out and attracting newer and more discriminating audiences.

Because the public, by its attendance at such pictures as "The Miracle Man," "Humoresque," "Male and Female" and "Why Change Your Wife," has given evidence that it will support the best, producers have been encouraged to go to even greater lengths in bringing to the screen the very best that can be found in stories, directorial ability, casts, and settings. That this encouragement has not been misdirected will be evidenced during the coming season by an unusually large number of highclass productions.

The third factor in the situation is the attitude of exhibitors. There are no better showmen anywhere than the exhibitors of America, and they have been quick to meet the changing situation by giving more extended engagements for the better pictures. This not only has pleased their patrons and has made money for their theaters, but it also has encouraged producers to make pictures that will be worthy of long runs.

Because of these factors, those who are in closest touch with the motion picture industry in its various ramifications look upon the new season with great optimism.

ADOLPH ZUKOR.

Of Unqualified Value

One other reaction of note has made itself powerfully felt in the past year in the world of the motion picture—national prohibition. Regardless of the merits or demerits of prohibition in other fields, it has been of tremendous value to the motion picture producer and exhibitor. With the passing of the saloon and, to a lesser extent, the cabaret, the public has turned in ever-increasing numbers to the photoplay theaters.

The need for relaxation and entertainment is a universal one. Before the coming of prohibition there were many avenues of amusement beside the motion picture theater. Prohibition has closed these with the result that the world has turned more strongly than ever to its favorite amusement— the motion picture.

In this respect, it is interesting to note that family theater patronage has increased materially since prohibition went into effect. In other words, the family is a unit on the subject of amusement and it finds in the motion picture a form of entertainment which meets with the approval of every member of the family.

Prohibition may have worked good or evil in other lines of industry. I am not prepared to pronounce judgment. But it has been of unqualified value to the motion picture industry.

CECIL B. De MILLE.

Bright

Prospects for the coming year in a motion picture way are bright. After-the-war readjustment is progressing fast. Unless there is a change for the worse in the international situation we may assume the peak of high prices has been passed.

GEORGE BLAISDELL,
Former Editor Moving Picture World.

No Year Ever Promised More

The prospects for the coming year to the Film Industry are splendid. With a greater popularity for pictures, themselves, with producers straining every nerve to meet the big demand for big pictures, with the added influx of capital from many new sources, with the building of new picture theaters everywhere, with the development of photography, with the erection of splendidly equipped studios at home and abroad, which will give more space to harried producers, a greater chance for elaborate interiors, and more varied exteriors with varied locals with the proper and lastly, but by no means least, with the great literary geniuses of all countries turning their serious attention to the screen, no year ever promised more to the Industry, and to the public, than the year just dawning.

EVE UNSELL.

LLOYD INGRAHAM

Director for

MR. and MRS. CARTER DE HAVEN

in

"TWIN BEDS"

WILLIS and INGLIS, Exclusive Representatives

Barrell Skeptical

Although the "leading lights" of the industry will brand me as a heretic for venturing the opinion, I make bold to state that motion pictures cannot be classed as vital necessities in the lives of the people in the same sense that bread, butter, shoes, coal, gasoline and bungalows can. This being the case, the present tendancy to raise rentals and admission charges all along the line—without a corresponding general rise in the quality of stories, acting, direction and presentation of film productions—will shortly be met with a pronounced falling off in patronage. I do not base this statement on a wild assumption, but upon facts and observations gathered from a recent 8,000 mile trip from coast to coast in both the Dominion of Canada and the United States.

With the exception of seven notable triumphs in the art of screen entertainment, the past twelve months has witnessed no improvement in the quality of American motion pictures whatsoever. The same old characters, the same old plots, the same old settings and the same old photographic and acting tricks have been hashed over week after week and month after month, with boresome—almost nauseous — regularity. Griffith, Tucker, Marshall Neilan, Emerson and Loos, Fitzmaurice, Borzage and Von Stroheim have each contributed something brilliant and arresting to our permanent shadow gallery, but beyond these, there is absolutely nothing new enough or unusual enough, or thrilling enough to distract a spectator's mind from a mosquito bite for five consecutive minutes.

The coming year, therefore, is bound to see either the closing of many theaters through a failure to secure patronage at increased admission charges, or a great step forward in all branches of production which will revive the waning interest of the fans.

I hope and believe that the latter movement will take place, but am skeptical of the sincerity and ability of big stocking jobbing combinations to bring such a crusade into the New Jerusalem of actuality.

CHARLES W. BARRELL.

Ask a Different Question

The great demand in the picture industry is for big worth-while productions. Despite the public's craze for pictures they have ceased to say, "let's go to a movie" and now ask, "what is worth while seeing?"

ALLEN HOLUBAR.

A 14 to 1 Shot

Prospects for the coming year are decidedly optimistic. Ergo. Last year I had one production to care for. This year I have 14, all organized and developed upon the same methods as put over "Back to God's Country" so successfully. Therefore, my answer is a 14 to 1 shot in favor of a successful 1921.

ERNEST SHIPMAN.

Talk, But Peters Out

Prospects for the coming year as far as the independents are concerned, is an open question and very much debatable. The much talked of cooperation of independent Exhibitors and independent exchange-men with independent producers and distributors seems to peter out in a lot of talk. Nevertheless, we believe before the end of the ensuing year some very severe lessons by Exhibitor-Producers will have been administered to independents and they then will be fully awakened and not merely aroused.

VICTOR KREMER.

Outlook Most Prosperous

"I believe the year of 1921 will prove the most prosperous the industry has ever known, basing this statement on the grounds that producers are looking forward to making nothing but the high est class of productions. This naturally will encourage the exhibitor to cater to his patrons on a higher plane. It also will encourage the building of better theaters. We must not overlook the fact that it is from the exhibitor the industry must look to its financial success, for exhibitors are collectors of revenue and without the proper vehicles as a medium to secure this revenue it would be impossible for producer and exhibitor to continue in business. In the past year there has been a move by both exhibitors and producers to work in a closer bond of harmony that is bound to result in benefit to both parties. The outlook for the coming year is better productions, theaters organizations and a better feeling among the entire industry."

J. R. GRAINGER,
Marshall Neilan Prod

"Dubs Out"

"The prospects are good for next year for the conservative, high type of exhibitor. There will be a large percentage of the "dubs' eliminated."

E. V. RICHARDS ("Rich.")

Big Possibilities

The year 1920-21, holds out unprecedented money making possibilities both for the producer and exhibitor of "worth while" pictures. Only the worth while kind will count.

FELIX F. FEIST, Goldwyn

Give Producer His Share

Beyond all question, the raising of the prices of admittance in photoplay theaters is the most important fact affecting the motion picture industry.

Everything hangs upon that. The whole fabric of the industry rests like an enormous and inverted pyramid on the size of the coin that is slipped beneath the brass wicket as payment for an admittance ticket.

When the public, not only "stands" for an advance in the price of picture entertainment, but actually approves it, and increases his visits, it is fair notice to the exhibitor that good pictures—better pictures—are demanded; that the day of the ten-cent nickelodeon and wheezy calliope invitation will dawn no more, or, at best, that it will dawn only on back streets and in the slums where once were found those hurdy-gurdy shows innocently tagged, "for men only." The whole industry takes on renewed self-respect in the face of the prices that the public is eager to pay for proper entertainment. The exhibitor ceases to be a janitor, and the producer is able to indulge his tendencies and tastes in more costly and elegant productions.

Do not think, Mr. Exhibitor, that the Producer is a man to hoard his money. He is only too anxious to put his profits right back in new productions. That's why he is a producer and not a banker or a financier. If he were constituted differently he wouldn't be a producer. He is one just because of the possession of those gifts (if they are gifts), that lead him into artistic extravagancies. The producer—I mean the real producer—doesn't want money except as it is the measure of his artistic successes. He wants fame, he wants art, he wants to express himself in the terms of a great motion picture appeal; he wants to do something just a little better than anybody else can do it. He chases a will o' the wisp, not a dollar. Give him his honest share of the money which, in the last analysis, he has earned by his creative gifts and judgment and watch how he will squander it—not in riotious living or gold mines, but in lavish productions that will mirror his esthetic moods and represent his ideals in an art that he loves.

Name me a producer who is a millionaire by virtue of his earnings as a producer and I'll name you a hundred exhibitors in the millionaire class. By the time the producer has paid the moneylender for the use of capital to make a picture, costing anywhere from $150,000 to a quarter of a million or more (after the capitalist has tied him up with an ultimate mortgage on his mother's home), paid the distributor his split, the exhibitor his, and has satisfied the demands of printer, press, exploitation experts, not to mention the innumerable items of so called "overhead," he is lucky if there's a cup of coffe left as his share. Meanwhile, remember, please, that he's the only one who has taken any chance. A couple of errors in judgment—a couple of "flops"—and he's through. The critics lament his passing, and the public forgets him; but the money-

Edward Sloman

Director of

"BURNING DAYLIGHT" and

"MUTINY OF THE ELSINORE"

By Jack London

WILLIS AND INGLIS

Exclusive Representatives

lender has got his money, the exhibitor has lost but a week's profits, or has suffered more likely nothing more than a diminution in his gains for the single week, and that's the end of it with them. But we producers stake it all every time we put forth a big production.

MACK SENNETT.

Screen a Universal Education

In my opinion, the impetus acquired during the last year cannot but gather increased force and I look for a steady, consistent advance in our industry during the year just ahead.

The public, to a yet greater degree, will insist upon the very best pictures possible to produce, and, as in the past, the enterprising, far-seeing exhibitor will exert himself to satisfy the demand. More stars of the first magnitude will be developed, greater productions will be presented, and more theaters of the first class will be built. The motion picture is rapidly nearing the point when it will truly fulfill its mission as the universal educator.

ARTHUR S. KANE.

A $ Mark Forecast

"Weather forecast: Exceedingly fair: Steady $howers$ in the locality of the box office.

WATTERSON R. ROTHACKER.

Once a Fan, Always One

The coming year will prove to be the most prosperous that the industry has ever enjoyed, as more of the public are gradually getting to realize the great enjoyment offered at the moving picture theaters, and once a movie fan, always a movie fan.

JACK WEINBERG, Canyon.

Never Before Outlook So Bright

Never before in the history of motion pictures has the outlook been so bright. It will undoubtedly prove the most successful year for the producer since the inception of the photoplay, for never before has he had the opportunity to give his productions such time and effort as he will have in the immediate future. Everyone has come to realize that high-class screen entertainment cannot be ground out like shoes or lead pencils. With the conditions now evident, American production of films should witness its greatest strides forward during this year. The exhibitor also finds himself in a stronger position this year than ever before. He is no longer compelled to sign up a string of pictures to the exclusion of better subjects which may come along later on. He can pick and choose to an extent never before possible.

MARSHALL NEILAN.

Depend on Productions

The prospects for the coming year will depend on the production of other good stories, well acted and directed.

JOSEPH A. GOLDEN.

Mastbaum Optimistic

"I can see no reason now why everyone in any way identified with the motion picture industry should not feel optimistic over the prospects held out for producer, exhibitor and the public alike.

"Picture exhibitors today may rightfully regard themselves as the axle upon which a great entertainment-seeking public is revolving. More than ever before the motion picture theater program is becoming restful and satisfying diversion and elevating and educational entertainment. It seems to me that the coming year will bring about the selection of the class of motion pictures which are most needed and consequently most wanted by the great multitudes; pictures that embody character, life and high ideals."

JULES E. MASTBAUM.

Will Be Noted for Its Uplift

"We are now witnessing the crumbling of the last vestiges of prejudice against the film; the praises of the film from the most orthodox, conservative, lean-back obsoleters are sounding in our ears. The old-time enemies of the film in the upholders of traditions, culture and learning, are making obeisance to the screen and are vying with each other in their complimentary phrases.

"This to me, is the last bend in that road which has been the way of the industry to reach its starting place! All that has come before has been the initiation of the novice; at last the full-fledged knight of the templar stands erect, all-knowing, confident and unafraid.

"What has gone before, with the necessary experimentation which has accompanied the naming of the most democratic idea in the history of the present civilization,—has been its own excuse. Many reminders and remnants will continue to cling to the cloak of the knight for many years—but they are only the fringe now—the real personality and soul of the screen has emerged.

"It is now a fine privilege for the most idealistic of beings to be associated with the evolution of the greatest educational, cultural impetus of the universe. Hence, it is ever becoming more of an anomaly for rottenness, pettiness and stupidity to remain in the fold. The coming year will be noted for its uplifting work—for its reception of constructive, organized efforts to further strengthen the morale of the industry."

CHARLES D. ISAACSON.

Many Changes Coming

"There will be a great many changes, particularly in the production line. I feel that we have arrived at a point where the author has and will come into his own, and I believe that the most important event in the past year is this recognition of the author and his work. A good story will make more money regardless of the star, but the same cannot be said of a good star, hence I believe in the stand taken by many producers of buying the authors rather than the stars."

JOHN W. GREY.

Not a Prophet

"As for the outlook for the coming year, I am a poor prophet. Good pictures, backed by an artistic program, always will do business. Only the producers can tell us what they are going to offer. And only the public can tell us whether the offering will be good. For, after all, 'the picture is the thing' and the public is its best judge."

HUGO RIESENFELD.

Prospects Exceptionally Bright

"I believe the prospects for the coming year are exceptionally bright. A big field is open to independent producers. The dirge is sounding for the big companies who have large studios with fine equipment, famous authors, stars, and so on, for the reason that they make pictures too much on the factory order. Big photo-plays never come from these machine-like studios. This is why artists working alone will have the better chance."

MAURICE TOURNEUR.

The Financial Side

"The most important event of the past year affecting our industry is the impregnable foothold we have taken in foreign moneys and the recognition of foreign countries of the superiority of American made motion pictures to that of any other. This event of itself permits the American producer to realize no less than one-half the cost of his production out of the foreign market, permitting the domestic market to share less of the burden."

J. J. GOLDBURG,
Frohman Amusement Corp.

Most Prosperous Outlook

"I think the coming season will be one of the most prosperous in the history of moviedom. I further think that 1920-21 wil see more good features released than any other time to date, as the producers realize that in order to market their product, it is necessary that their productions be of the highest possible class."

H. M. THOMAS.

The Prospects

"As to the prospects for the coming year—I should say 'good for those who want to go forward, bad for stand-patters.'"

ASHLEY MILLER.

JOSEPH DE GRASSE

Director for

CHARLES RAY

in

"45 Minutes from Broadway"
"Nineteen and Phyllis"

WILLIS and INGLIS Exclusive Representatives

IDA MAY PARK

Feature Director

WILLIS and INGLIS Exclusive Representatives

1920 a Rainbow Year

"No year, since the motion picture industry has been in existence, looks so rosy for the exhibitor and producer, as the present one.

"Both producer and exhibitor have come to the realization that the public no longer is satisfied with fancy boxes and pretty ribbons to look at, but insist that the goods inside the box be up to their standard. In other words, they do not care who is in the picture, or who directed it, but insist that the picture itself be worthy to take up their valuable time.

"Next year will see the complete metamorphoses of the motion picture productions, so far as stories are concerned. That is my opinion, based on the following observations: First, stars who draw fabulous salaries no longer pack the theaters of this country, unless the stories they appear in are consistently good. Second, so-called big stage successes for which tremendous sums of real money have been paid, have not proven screen successes. This also applies to novels by famous authors. What is the result of this condition? Producers realize that names count for nothing so far as the entertainment value is concerned, that as Shakespeare said, 'The play's the thing,' and it is, and always will be. As an example consider "The Miracle Man." In my opinion the most important event in our industry the past season has been the great success of this photoplay. Unstinted praise should be given its director because he took a play that had been a financial failure on the stage, and made a story out of it so human and appealing that it has broken many records for receipts.

"Next year will see many more successes just as big if not bigger than "The Miracle Man." And they will be written by men and women who deem writing for the screen their life's work, not men who have won fame in other branches of amusements, or the literary world; but men and women who today are still unheard of. The day of the original screen writer is fast arriving, and producers instead of paying big sums just for a name or reputation, will pay for stories on their merit."

C. L. CHESTER.

Immeasurable Good

"Unquestionably prohibition has worked immeasurable good for the motion picture industry. The year 1920 will probably go down in history as the most prosperous in the motion picture business. A great measure of this prosperity must be attributed to the elimination of the saloon. A large percentage of the money spent in booze emporiums is now finding its way at the box office of motion picture theaters; and it must be admitted that the world is a much better place to live in, because of it."

J. I. SCHNITZER.

Intensive Development and Extensive Expansion Expected

"In an industry that has fairly leaped into popularity in a few years, it is difficult to prognosticate even its immediate future. Whatever I may say on the possible trend of the motion picture is based on my personal observation of events of the past year, and colored, doubtlessly, by my prejudices and my desires.

"In the production of the photoplay itself, I believe we shall see an increasing attention paid to the details of every picture; an intensive ploughing of those fields of picture making that have been avoided or slighted in the past. In a broad way, producers have been content heretofore, if their pictures have been strong in action. Character drawing has been considered a secondary detail. But in several pictures that were produced in the past year I have observed sincere attempts to do on the screen what the novelist does with words; that is, to present such details of a character as will make a person an individual rather than a type. This has been accomplished in many ways, but usually through the introduction of fleeting flashbacks shown with unusual lighting effects and often thru the use of the soft focus lens. There is no doubt in my mind that this close application of the production staff of the larger film companies to the nuances of photoplay making will result in the making of pictures that may knock unhesitatingly at the door of Art."

GABRIEL L. HESS, Goldwyn.

Watch Your Step

"In my humble opinion the picture business had better watch its step during the coming year. This is a business that cannot stand still; it must continually branch out in different directions and into different fields.

"I believe this year will see a great development in the so-called non-theatrical field. Pictures will be welcomed into the educational field and to some extent in churches and industrial plants.

"The foreign situation presents some very serious questions which must be intelligently met.

"Censorship will be at the high water mark between November, 1920, and June, 1921. We will be defeated in several states unless we get busy and equip ourselves to meet the situation. This cannot be done without a mutual understanding and a working arrangement with a national exhibitors' organization.

"With the prohibition question out of the way pictures will furnish the most fertile field for salaried reformers.

CHAS. C. PETTIJOHN, Selznick.

More Circuits Coming

The most important thing that is going to happen is that more theaters will be grouped together year after year and the Lord pity the exhibitor who is not in a circuit.

Every one of the greater producers would welcome getting around a table and have a full and complete arrangement to stop much of the foolishness in the picture market.

As long as producers find that another producer can take their star player and get three hundred per cent. more for the picture just because the star changed location, as long as exhibitors fall for the new bunk and don't stay with the regular producer who has given him a square deal, then every producer must take a piece out of the exhibitor to keep alive himself.

I believe sincerely that every one of the greater producers want to play the game fair, but the exhibitor is so fed up on slander and rot that he can't be helped, but he must be exploited.

There is a great deal more business that we could all do if we had a bit of co-operation.

A lot of exhibitors will lose their theaters and some of them should lose them because they don't run them right.

Producing and exhibiting is hard work, and we have to be on our toes every minute, but after I had three interviews with every great producer and was shown some things I was glad to be an exhibitor and not a producer.

About what we need most is for everybody to mind their own business and work, and all things will come that are good.

FRANK J. REMBUSCH.

Towns Booked from Exchange Centers

Following will be found the number of cities and towns booked from various Exchange Centers of this country:

Los Angeles	175
San Francisco	218
Seattle	476
Vancouver B. C.	280
Denver	337
Minneapolis	924
Des Moines	899
Dallas	731
St. Louis	367
Chicago	501
Indianapolis	112
Louisville	273
New Orleans	229
Cleveland	357
Detroit	354
Boston	819
New York	562
New Jersey	141
Philadelphia	312
Pittsburgh	116
Washington, D. C.	115
Richmond, Va.	698
Montreal	295
Total	9291

TOM SANTSCHI

Featured by PATHE

Willis and Inglis exclusive representatives

Most Important Event of the Year

Answering the question, "What do you consider the most significant happening in the motion picture industry between September, **1919** *and* **1920***?", producers, distributors and exhibitors express their opinions in the following pages.*

Pictures a Necessity

The year now passing has been one of notable progress. It has been marked by a colossal expansion, giving rise to problems never before faced and calling for a vastly increased financial outlay. The attitude of the exhibitors towards this situation seems to me the most impressive and important development of the period. They have shown foresight, broadmindedness and a spirit of enterprise which were in themselves guarantees of success, and the results have completely vindicated their faith.

The public, re-assured by the confidence of the exhibitors, as evidenced by their larger expenditures and the markedly greater returns, and attracted by the superior offerings presented, is giving the institution a measure of support which not even the most optimistic of the pioneers could have forseen. This year has, indeed, transferred motion pictures from the list of luxuries to the catalogue of necessities. They exist today not only because this is a profit-yielding business but also in response to a well-nigh universal demand.

ARTHUR S. KANE.

Exhibitors Declaration of Independence

The Exhibitors' declaration of Independence and their successful battle against "enstrangling alliances."

WATTERSON R. ROTHACKER.

Divorcing Producer-Exhibitor

"Forgetting many minor matters, all of which have in their conjunctive assembling been of importance to the industry as a whole, I consider the steps taken to divorce the producer-exhibitor to be one of the most vital matters identified with the business. By producer-exhibitor I mean those who essay to secure control of theaters for the exploitation of pictures made by their own particular company. This has always been to my mind—and I am speaking, of course, as an exhibitor—for the Stanley Company of America is an exhibitor and not a producer—is an attempt to invade the field of the exhibitor and the latter has rebelled, or at least, resented the invasion.

"When we take into consideration the fact that the supply of pictures of genuine merit does not by any means meet the demand and that there is sufficient profit for the producer and distributor who limits his activities to these branches, one realizes that any efforts made to discourage such practices must and have met with the approval of the vast majority of exhibitors throughout the entire country. The objections are reasonable and must, perforce, broaden as the injustice of the practice becomes more widespread, as it threatens to do."

JULES E. MASTBAUM.

Production of Jekyll-Hyde

"To me, as an exhibitor, the most important event of the past motion picture year was the production by Paramount of 'Dr. Jekyll and Mr. Hyde,' in which John Barrymore gave the world a revelation of what motion picture acting can be. It set a standard, paved the way for other great actors to try their hands at being mimes. The tradition, held by many who ought to know better, that the legitimate stage could not provide actors for the screen, was smashed by this one picture. It proved that a great actor was a great mime, that real stage talent could not only be a great mime, that real stage talent could not only be reflected on the screen, but also was appreciated by devotees of the silent art.

"From other angles other happenings may seem more important than Mr. Barrymore's great picture. Construction of new theaters, reorganizations, color processes, all these may seem more important to others, but to me, because of my belief that 'the picture is the thing' and that real acting, not stage effects, makes the picture, there is nothing quite so worth while as 'Dr. Jekyll and Mr. Hyde.'"

HUGO RIESENFELD.

Forming of Asso. Prod.

"In my opinion the most important event of the year was the forming of Associated Producers. Never in the history of the industry has such a number of prominent men been brought together for the purpose of making big productions. They release in the same organization, but are producing independently and alone."

MAURICE TOURNEUR.

The Cleveland Exhibitors' Convention

"In my opinion, the most important event of the past year affecting the motion picture industry was the Exhibitors' Convention at Cleveland, Ohio. From the foundation laid at this convention, a potent organization will evolve whose influence in the coming years will be a power in this industry."

J. I. SCHNITZER.

Censorship a Detriment to Production

"Many splendid pictures have had to run the gauntlet of so-called protectors of the public morals who have placed themselves in the I-am-better-than-thou attitude toward the public and have erected themselves into pseudo boards of censors. Perhaps all censorship of morals is based on the prurient searchings of minds with little appreciation of beauty. This is my personal opinion; and from my observation of the way in which legally appointed censors operate, I believe my judgment has been verified. I have often seen beautiful photoplays slashed of their beauty and cut to conform to puritanical and autocratic formulae. These guardians of public morals do not seem to realize that photoplays produced solely for their salacious appeal cannot succeed. The public mind is clean; and it rejects filth automatically. Motion picture audiences are composed of families, not rounders. Those who believe the motion picture producer is inherently vicious and consequently in need of a guardian for his morals, have little knowledge of the mental makeup and ethical opinions of the millions of women and men who support the motion picture theater with the steady appreciation of their attendance.

"The past year has seen the replacement of small theaters by larger ones; it has meant the erection of innumerable houses built solely for their possibilities as motion picture theaters, despite the dearth of building materials. And the remarkable part of this expansion in interest that the motion picture has developed, is seen in the crowds that stand in line outside every motion picture theater every evening.

"The increase in the popularity of the photoplay is not limited to America alone; for in England, France, Germany and Scandinavia, theaters devoted exclusively to the motion picture are being erected in proportionately larger numbers even than in America. Furthermore, it is interesting to observe that the sale of American photoplays abroad is continuing.

"Producers abroad are studying the American feature picture with a view to absorbing the large number of technical improvements that America has imparted to the photoplay during the war period in which we alone were able to continue our normal production of pictures.

"While I do not look for a large importation of foreign films this year, I believe that the time will come when we shall exchange films with other countries; for the motion picture is a splendid medium through which one nation may learn how another lives. And I firmly believe that the motion picture is destined to play an important role in the cementing of international relations."

GABRIEL L. HESS, Goldwyn.

MILDRED DAVIS

Leads with Harold Lloyd

WILLIS & INGLIS

Exclusive representatives

Sees Greater Progress

"It cannot be gainsaid but that the coming year will see more radical changes and greater progress and prosperity for every branch of the motion picture industry than has occurred at any time in its previous history."

J. J. GOLDBURG,
Frohman Amusement Corp.

Independent Movement

"The independent movement—of both director and exhibitor."

ASHLEY MILLER.

Recognition by Congress

"The most important event of the past year affecting our industry was the recognition which the motion picture industry received when it was asked by a joint resolution of both Houses of Congress to lead the fight in America for Americanism."

CHAS. C. PETTIJOHN, Selznick.

Longer Runs

"The most important event of the past year for our industry was, I believe, the decision of the exhibitors to forget that their policy to have a stipulated number of changes at their theaters, at regular stated intervals, was absolutely necessary to their success; and the exhibitors' liberal-mindedness in giving better pictures longer runs will, of course, tend to encourage better productions and discourage a great many inferior pictures now being marketed."

H. O. SCHWALBE, First National.

The Franchise Plan

"In my opinion, the franchise plan is the most important factor that has been launched in the motion picture industry during this year. It is the factor that will exercise the greatest influence for good throughout the exhibiting field during the coming year. The franchise insures strength, unity and cooperation for the exhibitor and a degree of success which it has not heretofore been possible for him to attain. Also, franchises will enable the exhibitors as a whole to give the producers enough money to safeguard their interest, and guarantee practically the continuous production of such quality of pictures as will make possible the natural progress the ambitious producer desires."

J. D. WILLIAMS, First National

Spirit of Independence

"The most important event in the past year in my opinion is the spirit of independence shown in all units of the motion picture business. This industry must be based on equality for all, and each unit should stand independent of the other, all working towards the same goal—success."

J. R. GRAINGER,
Marshall Neilan Prod.

Percentage and Combinations

"The most important event of last year was the percentage plan of booking, and the various combinations developed."

E. V. RICHARDS ("Rich.")

Attitude of Authors

The most important event of the past year affecting our industry has been the recognition that producers have received from the greatest literary minds of the world, who, during the past season have contributed generously to their works for film visualization.

FELIX F. FEIST, Goldwyn.

Intelligent Exhibitor Movement Big Event

The widespread exhibitor movement along intelligent and progressive lines that marked the year just past, stands out as one of the most important influences the industry has known in a long time. I am referring to the progress made all along the line toward a better understanding between producers and exhibitors and even among exhibitors themselves.

A fine spirit has prevaded the industry and a disposition has been manifest to get together and settle differences on an equitable basis. Willingness is being displayed on every hand to understand the other man's viewpoint and to arrive at a sound working basis.

J. S. WOODY, Realart.

Foreign Development

The foreign development in production and exhibition.

D. W. GRIFFITH.

Will Prove of Great Advantage

There seems little doubt but that the effect of prohibition will prove of great advantage to the business. In practically all the districts where prohibition has gone into effect business in general is found to take on a more healthy appearance and merchants experience an increase in sales. The saloon has always more or less been competition to the motion picture theater. With the former "poor man's club" extinct, the motion picture theater will receive its share of the benefit following the wake of prohibition enforcement.

MARSHALL NEILAN.

Exhibitors Stand Against Producers

The firm stand taken by the exhibitors all through the country against the exhibitor-producers.

JACK WEINBERG, Canyon.

Entry of Wall St. in Business

The entry on a large scale of the big financial interests with their consequent effort to control both the producing and distributing ends of the business.

CHARLES W. BARRELL.

Failure of Monopoly

The failure of any one company or any one combine to control the picture industry and the healthy survival of the independent producer and open booking.

ALLEN HOLUBAR.

Discrimination

The most important event of the last year was, in my opinion, the awakening of the public to a point of discrimination between the studio manufactured, routine program stuff, and the big productions upon which the director and his associates specialized. This discernment has encouraged the investment of sufficient funds to make the kind of pictures which have advanced this industry to a point of almost unbelieveable artistry.

ERNEST SHIPMAN.

Cleveland Convention

The convention held at Cleveland, despite the fact that materialization of the ideas there presented have not as yet been accomplished.

VICTOR KREMER.

No Outstanding Happening

No one happening seems to me to be outstanding. Various productions of exceptional merit, the erection of elaborate theaters in various parts of the country, have had a prime influence upon the welfare of the industry.

GEO. KLEINE.

Prevalence of Long Runs

The most important development in the industry during the past season was the thorough establishment of the merit system of booking pictures. By this I mean the realization by exhibitors that good pictures should be kept on their screens just so long as they attract the public. During the past season there has been a great increase in the number of houses playing pictures for long runs, instead of on the old policy of changing their bills daily, semi-weekly or weekly, regardless of the drawing power of their attractions. In most of the leading theaters of the country the best pictures are now booked for indefinite engagements.

AL. LICHTMAN,
Famous Players-Lasky.

Warren's Guess

My guess as to the prospects for the coming year would be—that the producers who make very big pictures are going to be extremely successful, and those producers who make average pictures are going to be extremely unsuccessful.

F. B. WARREN.

Dwan's Idea

Most important event of past year organization of Associated Producers.

ALLAN DWAN.

GEORGE L. COX

Member M. P. D. A.

Directing All-Star Specials

RECENT RELEASES

"THE 30th PIECE OF SILVER"

"WHISPERING SMITH" "THE HOUSE OF TOYS"

"THEIR MUTUAL CHILD" "THE APPOINTED HOUR"

"THE BLUE MOON" "THE WEEK END"

WILLIS and INGLIS, Personal Representatives

Censorship Opposition Moderating

"The important developments of the year, have been a noticeable moderation throughout the country in the attitude of municipal, state and government officials regarding consorship and the improvement in quality and decrease in quantity of productions.

J. STUART BLACKTON.

Lifting of Ban on Films

The most important event of the past year affecting the industry was perhaps the lifting of bans on films, and trade blockades, in foreign countries, attendant upon the establishment of peace.

EVE UNSELL.

Most Important Event Did Not Happen

The most important event that could have happened this year (the completion of the Patterson Movement) DID NOT HAPPEN.

Looking over its years of very active work in the industry, I cannot see that we are any more staple then we were at the start.

We still live on B & B (bull and bunk).

The motion picture is often great, not because of us but in spite of us who are in it.

Producers and Exhibitors still stand with a gulf between slinging mud and dung at one another and each other.

Exhibitors want to produce and Producers exhibit. Exhibitors want to tell producers what they must do and vice versa. It was my hope that the Patterson movement would bring each branch to the realization that each should specialize and not monopolize.

Exhibitors are not sincere with each other much less with producers. Also vice versa.

FRANK J. REMBUSCH.

Important to the Producer

In looking back over the fiscal year just passed, it strikes me that the most important movement manifested by the motion picture industry is the gradual dissolution of the "program" and the weaning of the "program" producer to independent production. Important in three ways: first to the producer, because he will be able to go ahead with the type of production that he chooses, in the manner he chooses: secondly, to the public, because it will get the special productions carefully screened, in contrast with the regular, and often hurried program picture: thirdly, and lastly, and be it added, most vitally of all, to the exhibitor, who will be able to select the worth while pictures, and discard the trite stories which hitherto have played such a sad part in undermining good features on the same "program."

Prohibition may be frowned upon my many, but the exhibitor should be the last man in the world to object to the Eighteenth Amendment, profiting by it as he has.

THOMAS H. INCE.

Awakening of Prominent English Writers

It has long been a prophecy of ours that the day would come when men or recognized standing in the world of letters would voluntarily turn to the motion picture, realizing the possibilities of this newer form of dramatic expression and seeking a real knowledge of screen technique.

I believe that the greatest single event in the past year has been the avowal of a number of famous British men of letters of their intention of journeying to the United States as student scenario writers.

Such men as Sir James M. Barrie, Arnold Bennett, Robert Hichens, Edward Knoblach, Henry Arthur Jones and Compton Mackenzie have volunteered to study scenario construction and production methods with a view of ultimately writing original material for the screen.

This is not the first time in the history of the motion picture that famous literary figures have written for the screen. But it is the first time that men of this standing have come to appreciate that photoplay writing is a separate and distinct form of dramatic art and that to do work of real quality, it is necessary to study methods and scenario construction just as they once studied the structure of the novel or the stage play.

Just as this attitude on the part of the British writers has been the greatest single event of the past year, so the results of their study and literary efforts are destined to be the outstanding feature of the future screen productions. With the mastery of a new literary technique achieved, we may look for screen plays of tremendous power and appeal; plays that will take rank with the great dramas of stage literature; plays that will far transcend the best of past screen efforts and which will speak to the hearts and minds of the millions as no stage or screen play of the past has done and as no novel can hope to speak.

CECIL B. De MILLE.

"The Miracle Man"

The success of the "Miracle Man." This picture proves, conclusively that an ulimited success may be obtained by the producer who puts out a simple, heart-appealing, comprehensive film, without resorting to railroad wrecks, or other thrills of a similar nature. The "Miracle Man" was, I think, the best object lesson for producers. It has opened up a new era of possibilities of which the producer was hardly aware.

J. E. BRULATOUR.

The Value of Quality Appreciated

The definite establishment of quality of production is more essential than individual player personality and the broadening of the vision of exhibitors, who are beginning to play worth while films for long runs, instead of changing programs automatically, because they always had changed at certain intervals—in other words, motion pictures have become legitimate entertainment and are being produced and shown according to the essential principles that have always governed the theater.

GEORGE LOANE TUCKER.

Independence of Producers

In an industry as big and far reaching as ours it is almost impossible to put your fingers on one event and name it the most important single occurence of the year. We are too close to these events and therefore lack the perspective which gives them their true importance in the general scheme of affairs. I believe, however, that the continued movement toward independence on the part of producers will have most far reaching results. This tendency is a continuation of the movement that began a year ago, and to my mind, is a guarantee of the future stability of the motion picture business.

HIRAM ABRAMS, United Artists.

Beneficial

The greatest step forward in motion picture production in the last year has been the tendency toward all-star casts in preference to the star system. This means that the director can assemble a well balanced group of players to portray stories in their proper proportions. The star system has a tendency to warp the plot. I saw recently a picture which consisted of almost nothing except poses by the star and numerous titles. The public is demanding more attention to the fundamental principles of drama and more even performances. It is a healthy sign. Looking into the future I see more stress put on photoplays of great appealing themes that will stir the mind and quicken the heart. We shall and must produce pictures with a big thought or a spiritual message. Our goal should be to project on the screen cross-sections of human life.

REGINALD BARKER.

Appreciation of Character Studies

The recognition by exhibitors and film executives of the tremendously important fact that the public really appreciates themes and character studies in motion pictures in preference to just action.

LOIS WEBER.

Tired of Twaddle

The greatest series of events as relating to the motion picture industry during the past year is the failure of stage producers to keep up the standard of something new and successful. Picture producers have far surpassed them in creating new and artistic things. I am tired of the ceaseless twaddle about moving pictures ruining the stage.

AL. CHRISTIE.

WILLIS & INGLIS

Motion Dictures and
Theatrical Enterprises

LOS ANGELES

Separate Department to meet every need of the Producer, Manager, Director or Artist.

Every department headed by an expert

Controversy Settled

Writing in the middle of August, it seems a simpler matter to estimate what may be contained in the coming year for the motion picture than would have been possible a fortnight ago. Perhaps the chief disturbing business factor during the past twelve months has been the producer-exhibitor controversy, in the centre of which has been one large organization. The agreement just signed by this company and the representatives of the national exhibitors' body forecasts a lessening of the agitation that for many days has disturbed all branches of the business.

GEORGE BLAISDELL,
Former Editor Moving Picture World.

Industry Being Commercialized Rapidly

The important events the past year speak for themselves. The Motion Picture industry for the first time in its history is being rapidly commercialized, which automatically will compel close co-operation in the various branches of the business. This will be much more apparent in the summer of 1921, than at the present time.

ALFRED S. BLACK.

Big Pictures and Long Runs

The most important development in the motion picture industry during 1919-20, was the large number of really big pictures and the readiness of exhibitors to show them for extended engagements.

These two factors have worked together. The eagerness of producers to invest their best resources in big productions have encouraged exhibitors to give these pictures long runs; and, by the same token, the readiness of exhibitors to keep these pictures on their screens as long as they will attract the public has shown producers that their efforts are not being wasted.

In other words, producers and exhibitors are working in harmony to advance the artistic excellence of the photoplay, and the results of this development will rebound to the benefit of producer, exhibitor and the general public.

ADOLPH ZUKOR.

Day of Independent Producer

The antagonism developed by the attempt of the producer-distributors to acquire theaters and the exhibitors entire time, brought about the condition that enabled the independent producer to grasp resources and turn out pictures that compare favorably or excell those of the monopolist and this places a product at the disposal of the exhibitor with which he can compete without any fear of extinction. This means the encouragement of the creative minds developed by our business and to my mind is a far greater event in the year past, than prohibition which undoubtedly has done much to swell the coffers of our industry.

The wise exhibitor will book every meritorious independent production out of a strict sense of duty, in addition to the box office reason, since it means freedom from the yoke of the producer-distributors, which for a time threatened to stifle competition, throttle creative genius, as well as threaten the very life blood of the exhibitors business.

In the latter part of the year we have seen the big theaters spring up faster than the 'store shows' sprung up in the mushroom days when the picture business started. The demand has exceeded the supply and over production has become underproduction until the industry has weathered one of the greatest retrenchment periods in the history of finance with hardly an exception.

The conservative element lately introduced into our business while undoubtedly moving according to the best principals and practices of business failed to capitalize their opportunity and retrenched on their productions leaving the market wide open for the independent producer.

C. C. BURR,
Master Films.

The breaking away from program organization by the many stars and directors with a consequent improvement ni production. The organization of the Motion Picture Theater Owners Asso.

The decision of exhibitors—united in a strong organization—to break away from theater—owning rproducers and buy pictures in the open market.

CARL LAEMMLE.

What of Prohibition?

Unanimous expressions, barring a few, that closing of saloons will work to the ultimate profit of exhibitors—Some interesting and unique ideas.

Regardless of one's personal opinions on the merits of prohibition, the effect of it on the industry has been most beneficial. This country has been more or less dry now for a year. During that time exhibitors have seen their box-office receipts increase in a way that can only be traced to the effects of prohibition. And this will continue to grow.

AL. LICHTMAN,
Famous Players-Lasky.

Priest's Interesting Thought

The first thing that impressed me was that producers had to make better pictures to entice a sober man into a theater than they had to attract the chap who felt happy because he had a few high-balls under his belt. A "happy" fellow will laugh at and applaud anything, whereas a sober man is more discriminating and demands more intelligent entertainment than he would if he had his cup that cheers.

Better pictures brought better people to the theater and added to the receipts because the newer element was an addition to the old clientele.

Prohibition has done one great thing for the industry—it is the trumpet that roused the dead and made the quick to see the unlimited opportunities.

ROBERT W. PRIEST.

A Natural Result

It follows as a matter of course that the saloon frequently found on each of four corners, and each saloon primarily dependent for its support on its respective block, are no longer draining from the material welfare of the neighborhood; and thus are millions of dollars released for better food, better clothes, better homes and many other beneficial economic and social purposes, not the least of which is the motion picture theater. The entire industry is receiving and will continue to receive its full share.

WALTER W. IRWIN.

Heart-Felt Applause

Prohibition has undoubtedly greatly increased the attendance at motion picture theaters and also strangely enough has brought about the unique situation of reminiscent and heart-felt applause from the audience whenever a man is seen to take a drink—on the screen.

J. STUART BLACKTON.

Gained What Liquor Folks Lost

The result of prohibition upon the film industry seems to be an increase in attendance at the motion picture houses which have gained, as have the grocery and clothing houses, what the liquor houses have lost.

EVE UNSELL.

Hamilton-White Comedies

Produced by

Lloyd Hamilton and Jack White

Jack White

Lloyd Hamilton
"HAM"

Releases

"A FRESH START"
"DUCK IN"
"NONSENSE"
"DYNAMITE"

ASTRA STUDIOS GLENDALE, CALIFORNIA

Affects Actors

Result of prohibition is bad. Too many actors growing walloweyed staying up nights working in their private stills.

ALLAN DWAN.

Enforcement of Prohibition Law

The enforcement of the prohibition law, of course, is the most important happening of the year, and will surely help the motion picture industry. The motion picture theaters will naturally take the place of the saloon, and the family man will gradually drift into the habit of going to motion pictures and spend the time in our theaters that he formerly spent in saloons and small clubs. I should advise care in all theatrical investments. My long experience has taught me that if a slump comes the theater is the first to feel the result of it, and the last to reap the benefit of the recoming of prosperity.

WM. A. BRADY,
Prest. National Asso.

Prohibition Beneficial

I have no particular data upon which to base an opinion, but believe that prohibition has been extremely beneficial.

GEO. KLEINE.

Makes for Family Pleasure

"Without the slightest hesitation I say most emphatically that it has been decidedly beneficial, not only from a monetary viewpoint but sociologically as well. By the latter I mean that there has been brought about a more sociability among patrons of the silent drama. As an illustration: Before prohibition went into effect it was rather unusual to see whole families attending the picture houses. Children, of course, were there in large numbers and quite often, especially in the evenings, they were accompanied by their mothers or adult relatives. But rarely did the paternal representative of the family grace the theaters by his presence. Today men, as a rule, devote more time to the home and as a diversion—a sort of substitute for the chat with friends at the thirst emporiums, they take their wives and children to see the 'movies,' as many call the motion pictures. This I regard as one of the most glorious results of the arid condition that now exists. This condition is the more noticeable, of course, in the neighborhood houses which have increased their revenue materially because of the change."

JULES E. MASTBAUM.

Millions Into the Box Office

"The result of prohibition will naturally have a great effect on the industry and it will turn many millions more into the box offices."

JOHN W. GREY.

Makes Tourneur Sad

"As to prohibition, the exhibitors know more about it than I do. I hate to mention the subject because it really makes me sad!"

MAURICE TOURNEUR.

Results Plainly Evident

"The result of prohibition upon the industry is so plain and evident that 'he who runs may read.' The elimination of those places where men and some women spent their leisure hours have turned perforce to the refuge of that other mental and physical stimulant, the motion picture, and the elimination of the corner saloon has added its proportion to the occupied seats of the neighborhood playhouse."

J. J. GOLDBURG,
Frohman Amusement Corp.

Stop Roasting Prohibition

"Whenever I see pictures making fun of prohibition, or actors roasting it on the stage, as is being done daily, I can't help but think: 'Why kill the goose that lays the golden egg?' There is no question to my mind but that prohibition is a Big Boom to show business, and while I am not a prohibitionist myself, I think the last people in the world to roast it should be movie and theatrical people, for it has surely been a financial godsend to them."

H. M. THOMAS.

Prohibition Excellent

"Excellent—in production it makes for efficiency—in the market end it turns booze money to better use."

ASHLEY MILLER.

The Other Fellow

Prohibition ought to have a good effect. But how about the poor "guys" who used to go to the pictures with the idea that if the picture was very bad they could go out and get pickled and forget it?

JOSEPH A. GOLDEN.

Increased Receipts 35 Per Cent

"Prohibition has been one of the biggest booms for our industry, and while it has made our audiences more critical, it has increased receipts not less than 35 per cent."

C. L. CHESTER.

Former High Marks Will Be Passed

"Prospects never were brighter. The progress made by the producer in the past must be continued in the future. We must not permit outselves to stop. The public has been educated up to the highest possible standard in the way of motion picture production, and this standard must not alone be kept up, but it must be improved. Pictures of the type of 'The Miracle Man,' 'Eyes of Youth,' 'Humoresque,' 'Why Change Your Wife,' 'Dr. Jekyll and Mr. Hyde,' 'Blind Husbands,' 'Virgin of Stamboul,' 'The Devil's Pass Key,' will be exceeded in the coming season. Motion picture theaters with every possible comfort and convenience for the public are being built as rapidly as the preparation of materials will permit. The motion picture has long since passed the novelty stage—it must be considered as one of our permanent institutions, the same as the school or the church; it must be considered as a factor in the advancement of education and civilization. To me it looks as though past high marks and records will in the coming season be swept like chaff before the wind."

J. I. SCHNITZER.

Very Beneficial

"The result of prohibition on our industry of course has been very beneficial to the industry in general."

H. O. SCHWALBE, First National.

A Decided Benefit

"Prohibition, as I see it, has been the direct cause of largely increased attendance at motion picture theaters. The pay envelopes which previously were largely spent in saloons are now devoted to the family, with the result that these families now attend motion picture shows where formerly they could not do so. The people who heretofore have sat around cafes and restaurants drinking socially may also be logically added to a certain percent of the increased attendance, so that on the whole prohibition has been a decided benefit to the film business."

J. D. WILLIAMS, First National.

Has Brought Heavy Gains

"I personally believe prohibition has helped our industry. People must have amusement of some kind and where thousands heretofore gained their pleasure from the saloon a large portion of this class now get their entertainment from the motion picture theater. If I may be allowed to express myself, I personally am against prohibition as I believe it interferes with the liberty of many people, and I do not believe one man has the right to dictate to the other as to his mode of living."

J. R. GRAINGER,
Marshall Neilan Prod.

Boom To Industry

It is unnecessary to consider in detail the merits or demerits of the liquor question as a moral issue to recognize Prohibition as a boom to our industry. A portion of the revenue formerly enjoyed by the cafe proprietor is coming to us, unquestionably. To view the situation in its broader aspect, a man may take his wife and children to the picture theater repeatedly at a smaller expense than had been involved by a single evening's quest of recreation for himself alone. The relaxation, not to say profit, which he receives now is of an infinitely more wholesome character and, moreover, is shared by the entire family.

There is no doubt in my mind that the passing of the saloon means the continued stimulation of the picture industry.

ARTHUR S. KANE.

WILLIAM F. ALDER

Now in the Arctic. In charge of Expedition filming Animal Life in the Snow Bound North.

Recently returned from New Guinea where he directed the filming of "Shipwrecked Among Cannibals." Recent Universal Special Release.

Associated with Southern California Academy of Science

Address:

Care *Wid's Daily*
Hollywood, Calif.

More From Prohibition

Prohibition has done almost as much good in a financial way for our industry as it will ultimately do for the good of mankind. Its contribution in dollars and cents at the box offices of the exhibitors for the season just ending though great, is negligible, as compared to what I personally believe will pour into the box offices of the exhibitors next year.

Despite the great differences of opinion that seem to have existed during the past six months between certain great body of exhibitors and certain producers, I am firm in my belief that producers and exhibitors are closer today than they ever were before, and each has a clearer understanding of the other. Both have had experiences in the other fellow's field, which quite naturally has given both sides a more intimate knowledge of the workings, earnings, trials and tribulations.

With knowledge comes understanding and with understanding comes belief.

FELIX F. FEIST, Goldwyn.

Wonderful for All

Prohibition was a wonderful thing for all of us.

E. V. RICHARDS ("Rich.")

Big for Box Office

Prohibition is perhaps the biggest thing for the box office that ever happened. Everybody can't go to Cuba, but everybody can go to the movies—and they are going to the movies. The sad demise of John Barleycorn is meaning millions for the exhibitors.

WATTERSON R. ROTHACKER.

Saloonmen Become Exhibitors

I believe that the abolition of the saloon has had a beneficial effect upon the amusement field as a whole. In many localities the ex-liquor dealers are entering the show business and seem to be doing exceptionally well by applying their well-known capacity for catering to the taste of people. Where they used to sell-day-dreams and forgetfulness in bottles, they are now supplying the same need with music, laughter, dancing and the fluttering faces on the silversheet.

CHARLES W. BARRELL.

An Immeasurable Good

I believe prohibition to be an immeasurable good not only for our industry but for humanity.

ALLEN HOLUBAR.

A Change

Prohibition has helped up: Before they went there to "sleep it off." Now they go there to "forget."

ERNEST SHIPMAN.

Powerful Force

It is our opinion that prohibition beyond a peradventure of a doubt, is a powerful force entirely beneficient to our industry.

VICTOR KREMER

Auto vs. Saloon

Prohibition has helped the motion picture business but it is hard to say whether the automobile has not taken as many away as dry days have

FRANK J. REMBUSCH

Of Unqualified Value

Prohibition may have worked good or evil in other lines of industry. I am not prepared to pronounce judgment. But it has been of unqualified value to the motion picture industry.

CECIL B. De MILLE.

Beneficial

Prohibition will prove most beneficial to the Industry. In fact the attendance at the theaters already has proved this, as it has greatly increased since prohibition went into effect, and there is no doubt in my mind, that the attendance, because of prohibition will continue to increase.

J. E. BRULATOUR.

A New World Opened

That part of the pay envelope which formerly went to the saloon-keeper and brought the wage earner home to his family a creature of selfishness and besottedness, will now bring to the whole household a new and enlightening world

LOIS WEBER.

Family Will Enjoy Saloon Money

Prohibition will bring millions of dimes and quarters to the box office. The family at the films will enjoy the money which formerly went to the saloon.

GEORGE LOANE TUCKER.

Wholesome

Ignoring entirely and pro and con discussion of prohibition or the means by which it has been brought about, and looking at it soley from the standpoint of the motion picture industry, no one can question for a moment that it will have the most wholesome effect upon every phase of our endeavors.

HIRAM ABRAMS, United Artists.

Will Want Better Pictures

I understand that prohibition has already increased the attendance at motion picture theaters. I think it safe to prophesy that this increase will continue. This added interest carries in its train critical and logical aspects on the part of the audiences which will demand better pictures. It may be said therefore, that the effect of prohibition of motion pictures is beneficial.

REGINALD BARKER.

An Idea

In the producing end, I should judge, those who want drinks still get them; and I have no accurate information from the exhibitor.

D. W. GRIFFITH.

Big Boom

A big boom for the industry.

CHARLES R. ROGERS.

30 Per Cent. Increase

There is no doubt in my mind that prohibition has increased motion picture theater attendance fully 30 per cent.

JOE BRANDT.

More Patrons, More Revenue

Anything that prevents a waste of money and gives the people more leisure time is of benefit to the motion picture industry. Prohibition, by closing saloons, has turned the attention of millions of men to motion picture theaters as a place of amusement. Because it is essentially a means of amusement for the entire family, the motion picture has done more than any other agency to keep the family together. Men who formerly spent their evenings in saloons or clubs now take their families to the motion picture theaters. Consequently prohibition has brought the pictures more patrons, and, with more patrons, more revenue.

ADOLPH ZUKOR.

Business Improved Where Licenses Existed

Prohibition in those places, only, that formerly had license, have improved the business 25 per cent., but comparatively small increase in those places formerly non-licensed.

ALFRED S. BLACK.

Quirk on Prohibition

I am opposed to prohibition because of the drunkeness it causes.

Since drinking has become an adventure by the thrill of risk and a slight spice of danger, more people are drinking, and people are drinking more than ever before.

Instead of the old fashioned bar, regulated by the law, and with the publicity that put a check on drunkeness, homes, offices and hotel rooms are now the drinking places, and liquor is dispensed at a whole-sale rate.

All restrictions have been removed. Boys and girls in their 'teens may buy cheap whiskey by the quart, and drunkeness is on the increase.

I am against prohibition because it has caused the increase of crime in our larger cities, and because anything prohibited has an added lure. Instead of the before dinner drink, men and women now consume cheap whiskey in greater quantities, with all the dangers that go with a hidden vice.

JAMES R. QUIRK,
Photoplay.

To Motion Picture Exhibitors Everywhere

WILLIAM FOX Presents

SUCCESS AND PROFIT

Through Branches Distributed Throughout the World

UNITED STATES — FOX FILM CORPORATION

ALBANY, N. Y.
46 Orange St.

ATLANTA, GA.
111 Walton St.

BOSTON, MASS.
54 Piedmont St.

BUFFALO, N. Y.
209 Franklin St.

BUTTE, MONT.
125 West Broadway

CHICAGO, ILL.
845 So. Wabash Ave.

CINCINNATI, OHIO
514 Elm Street

CLEVELAND, OHIO
750 Prospect Ave.

DALLAS, TEXAS
1907 Commerce St.

DENVER, COLO.
1442 Welton Street

DETROIT, MICH.
Mack Building

INDIANAPOLIS, IND.
232 N. Illinois St.

KANSAS CITY, MO.
928 Main Street

LOS ANGELES, CAL.
734 S. Olive St.

MINNEAPOLIS, MINN.
608 First Ave. N

NEW HAVEN, CONN.
To be announced

NEW ORLEANS, LA.
725 Poydras St.

NEW YORK CITY
130 West 46th St.

OKLAHOMA CITY, OKLA.
To be announced

OMAHA, NEB.
1413-15 Harney St.

PHILADELPHIA, PA.
1313-15 Vine St.

PITTSBURGH, PA.
121 Fourth Ave.

SALT LAKE CITY, UTAH
46 Exchange Pl.

SAN FRANCISCO, CAL.
243 Golden Gate Ave.

SEATTLE, WASH.
2008 Third Ave.

ST. LOUIS, MO.
3632 Olive St.

WASHINGTON, D. C.
305 Ninth St. N. W.

FOREIGN EXCHANGES

CANADA
FOX FILM CORP., Ltd.

CALGARY, ALBERTA
Princess Theatre Bldg.

TORONTO, ONTARIO
21 Dundas St. E

MONTREAL, QUEBEC
322 St. Catherine St. W

VANCOUVER, B. C.
Leigh Spencer Bldg.

ST. JOHN, N. B.
162 Union St.

WINNIPEG, MANITOBA
48 Aikins Bldg.

SOUTH AMERICA
FOX FILM CORP.

Argentine
BUENOS AIRES
940 Lavalle
ROSARIO
Maipu, 753

Uruguay
MONTEVIDEO
1439 Rio Negro

Brazil
RIO DE JANEIRO
7 Rua Quitanda
SAO PAULO
Rua Santa Ephigenia, 77

UNITED KINGDOM
FOX FILM CO., Ltd.

LONDON, ENG.
13 Berners St.,—W. 1

NEWCASTLE-ON-TYNE, ENG.
St. Nicholas Chambers
(Amen Corner)

CARDIFF, WALES
9-9-A Wharton St.

LIVERPOOL, ENG.
15 Manchester St.

LEEDS, ENG.
29 Albion Pl.

GLASGOW, SCOTLAND
73 Dunlop St.

MANCHESTER, ENG.
Deansgate (Cor. St. Mary)

BIRMINGHAM, ENG.
1-3 Temple St., New St.

DUBLIN, IRELAND
201 Great Brunswick St.

New Zealand

WELLINGTON
76-78 Jervois Quay

CONTINENTAL EUROPE
FOX FILM SOCIETE ANONYME (PARIS)

PARIS
24 Boulevard des Italiens
(1 Rue Taitbout)
LILLE
12 Rue des Manneliers
MARSEILLES
58 Rue de Rome
BORDEAUX
40 Rue Poquelin Moliers
STRASBOURG
15 Rue du Vieux Marche
Aux Vins
BRUSSELS, BELGIUM
60 Rue Pont Neuf, corner
Boulevard du Nord
LYON
75 Rue de la Republique
ALGIERS
71 Rue d'Isly

AUSTRALIA
FOX FILM CORP.
(Australasia) Limited

SYDNEY
305 Pitt Street
MELBOURNE, VICTORIA
Elizabeth House, Elizabeth
and Little Collins Sts.
BRISBANE
Kodack Bldg.

Agencies in Every Civilized Country in the World

FOX FILM CORPORATION

William Fox, President

WEST FIFTY-FIFTH STREET NEW YORK, U. S. A.

The Foreign Market

BY W. A. WILLIAMSON
(London Representative of Wid's Daily)

The present situation is black, the future outlook is dark grey—there, in a nutshell, you have the conclusions that are forced upon one after a close survey of the foreign markets. For oversupply has brought about a very unsatisfactory state of affairs from the film manufacturers' point of view.

Take England first. This country always will suffer from over-production. With our 4,000 odd theaters fed by British, American, Swedish, French, Italian, and, soonor or later, by German producers, this is inevitable. We cannot use even a selection of the pictures sent to us at anything like the rate at which they are being produced. Our theaters to-day are showing American subjects from two to five years out-of-date. We are losing ground rather than gaining it, and this after all the "flivvers" have been automatically squeezed out of the market.

This being the state of the film market here the position of the British exhibitor is naturally unassailable. He can pick and choose his pictures, and—except in the case of super productions for which there is keen competition—he keeps rental charges on the low side all the time.

Today it is a difficult matter to dispose of a mediocre program feature at any price. The British exhibitor now looks more than ever at the box-office angle when booking a subject. He demands something that he can advertise—star, title, author, or otherwise a picture does not get by with him.

The British exhibitor is dead against the block-booking of films. Past experience has taught him that it is courting disaster to book a picture unseen. Many films so booked in the past were laid on the shelf by exhibitors who preferred to go to the extra expense of running a substitute rather than exhibit a dud.

The American manufacturer has also to face the competition of the British studios, and the output of British pictures is on the increase all the time. These productions are as yet far behind the best American subjects on all counts, but national sentiment puts them on a competitive level. There is a very large public for British productions, and their place in the market is firmly established.

The exchange business in this country is speculative to a degree, as it is hard to find a subject that may be considered a safe bet. Clean-ups are few and far between. "Tarzan of the Apes" was one. "The Still Alarm" was another and "Back to God's Country" and "The Miracle Man" will be of that category, too. But "Broken Blossoms," "Blind Husbands" and the Nazimova pictures, will not duplicate their American successes, although they are not failures in any sense of the word.

The bulk of the business here comes to the exchanges through travellers, and manufacturers entering this market will be well advised to secure the services of the best men available. And manufacturers who can stand the initial outlay should not hesitate to establish their own exchanges here rather than dispose of their output. Many good pictures have been badly handled in the past, and a concern giving proper exploitation service on American lines could do wonders in this market.

For rental purposes these islands usually are divided as follows: London, South Coast and Home Countries, handled from London: Lancashire, Cheshire and North Wales, handled from Manchester: Yorkshire and four Nothern Countries, handled from Leeds or Newcastle; Midlands, handled from Birmingham; South Wales and West of England, handled from Cardiff; Scotland, handled from Glasgow or Edinburgh; Ireland, handled from Belfast or Dublin.

New films are Trade Shown at these centers about eighteen months to two years before release date and the verdict of the shows usually decide the fate of a film. Different films meet with different receptions in the various territories. As a rule the audiences of the Northern centers are the most critical.

To the American manufacturer who wishes to clean-up in this market I would say: Employ good travellers and send over your best exploitation and presentation experts, and you can't go far wrong.

The Principal renting concerns in these Isles are: Film Booking Offices, Ltd., handling the Universal output; Fox Film Co., Goldwyn; Stoll's, handling their own British made productions; Jurys handling the Metro program; Walturdaw, handling the First National and Selznick; Gaumont, independent buyers of features; Famous Lasky; Vitagraph, General Film Renting, handling Samuelson productions, Pathe, Phillips Film Independent buyers, and Ideal, handling their own productions and independent features.

The principal producing companies are Stoll's Gaumont, Alliance, Hepworth, George Clark Productions, Ideal, B. & C., Broadwest, Famous Lasky and Samuelson.

Of the theater circuits, by far the most important is the Provincial Cinematograph Theaters, Ltd., with which Lord Beaverbrook is actively associated. This circuit controls a long chain of kinemas and has in addition options on a number of important sites throughout the country. Its ramifications will want close watching. Other important circuits are Associated Provincial Picture Houses, an off-shoot of P. C. T., Rio-Color Picture Houses, the Colline-Thompson Circuit, and B. B. Pictures.

The ban on luxury building has greatly limited the erection of new kinemas for the time being, although a fair number of new houses will open this autumn. Many big theaters and halls too have gone over to the films.

So much for England. Turning to the Continent we find a state of affairs still less encouraging. Here the theaters are not yet booked up so far ahead, but the congestion is bound to come in the near future. The kinemas are just fairly started again and there is a vast accumulation of stuff to be disposed of. And here theater building is at a standstill.

Another thing that operates against business on the Continent is the censorship. This differs so widely in the various countries that it is impossible to lay down any hard and fast rules, but consorship plays the very dickens with many a promising subject.

By far the best market for American stuff today, although it is the most overcrowded, is Scandinavia. Here pictures that do well in America and England, particularly artistic productions, are pretty sure to make money.

France at present offers very little market owing to the vast amount of stuff on hand. This country contains few first-class theaters, judged even from the French standpoint. No new kinemas have been built for some time, and future prospects are very nebulous.

In Belgium business is better than in France, but this country only uses one print of a picture, unless the subject is exceptional. Even then the second print is merely taken as a safeguard in case of a mishap to the working copy.

In Holland only one print is required. Here German pictures are preferred to American subjects, so the market is by no means good.

Spain, which during the war was taking five prints of American films will now use only two or three. Italian films are most popular in this country, with German subjects second and

This is the Wonderful Face of

GEORGE BEBAN

There's no two ways about it!

GEORGE BEBAN
is a wonderful actor

Don't take my word for it, but take my tip and see him in his forthcoming feature.

"One Man in a Million"
—and be convinced

"When he laughs, the world laughs—when he weeps, the world weeps. Every emotion that he feels, you feel—such is the magic of his talent."

Sol L Lesser

Address Communications to
SOL L. LESSER
634 H. W. Hellman Building
Los Angeles, Cal.

American a bad third. Italian and German films are very much cheaper than American which accounts for this preference. The exchange business in Spain is very precarious, due to low rental prices brought about by a combination of exhibitors, and the effects of over-supply.

In Italy the severe and expensive censorship, and the heavy duties and taxes, have put all branches of the trade,—exhibitors, producers and exchanges, in a very bad position. At the present time Italy is buying very few foreign films, with the exception of German subjects. The Germans are sending in some of the films they have accumulated during the past few years, and they are renting these at whatever price they can get. The only American films that seem to find a ready market here are subjects of a spectacular nature, such as Western stories, which cannot successfully be made elsewhere. Pictures showing fine riding, Western cowboys, and althletic feats are what the Italians want. American comedy, whether slapstick or otherwise, does not seem to appeal to the Italians.

Although the importation of films into Germany is prohibited, a certain number of pictures find their way into that country through the occupied territory. These are usually Western stories or very spectacular productions. American comedies do not go. It is expected that the German market will be open again this autumn. The Germans have just established a new censorship which will, doubtless, be very severe.

For the film business, Austria, Hungary, and Czechoslavakia are treated together, as buyers for any one of these territories operate in the other two. These three countries are now overcrowded with films that have already seen service in France, Great Britain and Germany. It seems impossible for buyers to take new films and pay for the rights of using them in these countries, on account of the depreciated state of their currency. The only exceptions are big spectacular subjects or stunt films that have a strong box office angle.

In the Balkans and the East, there is little or no business as here there are so few theaters, and many of the towns are without electric light. As a market for films these regions are not worth consideration.

Taking the Continent as a whole, with the depreciated condition of its coinage and the shortage of theaters, it does not look as if, from the American point of view, there is much hope of revenue from these countries. Most of them will no doubt use old films, or cheap stuff on a footage basis, for a long time to come. Until new theaters spring up there is little chance of any reel business being done.

As regards suitable subjects for the Continent, Western stuff, stunt pictures and slapstick comedies are acceptable nearly everywhere, and big spectacles are usually safe bets. When it comes to straight drama, tastes vary very considerably and no one can forecast just what a picture will do.

Going farther afield to India, Burmah and Ceylon, we find a divided market. First there are theaters catering for the whites, but these are very few in number and are only found in the big cities. One print only is required. Secondly, there are the native theaters, many of them travelling concerns, which are more numerous. At the native shows the only films shown are serials, the more improbable the better, cheap melodramas with very, very far fetched stories, and slapstick comedies. Ordinary drama does not interest the natives.

All things considered England is still the best bet for the American manufacturer, and the wise producer will concentrate on these isles, selling his stuff from here to the continental buyers who visit this country. British producers are now buying blindly in the novel market, and tying themselves up with a lot of unfilmable stuff. Therefore, the American producer, who is encouraging authors of standing to write direct for the screen, will have a big pull over his competitors.

And as I have indicated above the American who runs an efficient exploitation and presentation service should find no difficulty in establishing a foothold in this market.

English Exchanges

In London there are, according to the Kinematograph Year Book, there are 89 exchanges. Manchester, Leeds and Birmingham follow in importance. In Wales Cardiff is the chief distributing point; in Scotland, Glasgow and in Ireland Dublin.

English Producers

Ace Film Producing Co., 173, Renfield Street, Glasgow.
Aerofilms, Ltd., The London Aerodrome, Henden, London, N. W. 9.
African Film Productions, Ltd., 3, Leicester Street, London, W. C. 2.
Alder, V. A., Broom Studios, Wells House, Teddington.
Alliance Film Co., Central Buildings, Westminister, S. W. 1.
Anglo-American Speciality Co., 3, Desmesne Street, Wallasey.
Anglo-Swiss Trading Co., Ltd., 21, Devonshire Road, Hackney, E. 9.
Artistic Films, Ltd., 93-95, Wardour Street, London, W 1.
Atlantic Film Co., 12, Archer Street, London, W. 1.
Barker Motion Photography, Ltd., Crafton House, Golden Square, London, W. 1.
Birmingham Film Producing Co., Ltd., 88, John Bright Street, Birmingham.

FILM EXPORTS

For the 12 Months Ending June 30, 1920

Exported to	——1918——		——1919——		——1920——	
Motion Picture Films	Quantity	Value	Quantity	Value	Quantity	Value
Not exposed, lin. ft.	57,995,064	$1,385,291	93,131,290	$2,161,210	90,398,122	$2,204,273
Exposed, lin. ft.....	84,546,576	5,132,448	96,933,749	5,963,888	188,527,165	8,888,535
Exported to—						
Denmark	517,481	17,650	3,849,014	259,644	5,816,537	233,646
France	1,943,434	193,208	3,853,300	385,745	22,250,847	943,781
Italy	2,270,271	61,838	503,375	44,300	677,120	30,273
Norway	3,096,203	220,886	6,258,138	462,816	3,410,232	330,770
Spain	824,362	45,555	2,203,159	115,310	6,071,560	242,569
United Kingdom..	18,603,518	1,440,272	15,100,604	1,368,355	45,538,551	2,348,256
Canada	15,327,863	1,142,495	11,610,343	824,818	17,952,511	1,226,514
Newfoundland and Labrador	947,218	24,395	2,575,830	93,611	1,950,337	79,541
Cuba	1,917,994	75,102	3,778,849	173,486	6,761,701	248,226
Argentina	6,110,686	261,265	6,162,664	260,784	9,920,491	330,104
Brazil	4,015,881	209,221	5,230,382	263,264	8,416,158	363,544
Japan	1,928,759	81,230	3,317,686	121,619	6,302,468	233,028
Australia	10,695,239	660,304	10,407,894	531,415	14,238,587	653,047
Other Countries...	6,347,667	699,027	22,082,511	1,058,721	39,220,065	1,625,236

JOSEPH HENABERY

Director

FAMOUS PLAYERS—LASKY COMPANY

Brillant Film Co., 12, Archer Street, London, W. 1.
Bohemia Film Co., 13, Victoria Street, Blackpool.
B. P. Films, Ltd., Crammer Court, High Street, Clapham, London, S. W. 4.
British Actors' Film Co., Crafton House, Golden Square, London, W. 1.
British & Colonial Kinematograph Co., Ltd., 33-35 Endell Street, London, W. C. 2.
British Pictures (1918), Ltd., 3, Gerrard Place, London, W. 1.
Broadwest Films, Ltd., 175, Wardour Street, London, W. 1.
Bullen & Broome Film Co., 43, Zig Zag Road, Wallasey, near Liverpool.
Butcher's Film Service, Ltd., Camera House, Farringdon Avenue, London, E.C.4.
Cairns Film Co., Watcombe Hall, Torquay.
Cardeaur's, Ltd., Kinema House, Bishop Street, Coventry.
Central Film Producing Co., Central Hall, Lincoln.
Cinechrome, Ltd., 99a, Charing Cross Road, London W. C. 2.
Davidson, S. B., 588, Lea Bridge Road, Leyton, E. 10.
Debenham & Co., Topical House, 5, Clifford Street, York.
Diamond Super Film Co., 101, Hatton Garden, London, E. C.
East and West Films, Ltd., Anglo House, Litchfield Street, London, W. C. 2.
Educational Films Co., Ltd., 76, Wardour Street, London, W. 1.
Famous Players-Lasky British Productions, Ltd., 166-170, Wardour Street, London, W. 1.
Famous Pictures, Ltd., 76, Finsbury Pavement, E. C. 2.
Film Co. of Ireland, 34, Dame Street, Dublin.
Gaiety Productions, Ltd., 151-153, Wardour Street, London, W. 1.
Gaumont Co., Ltd., 5-6, Sherwood Street, London, W. 1.
General Film Supply, 17, Great Brunswick Street, Dublin.
George Clarke Productions, Ltd., 41 Ebury Street, London, S. W. 1.
Green's Film Service, 182, Trongate, Glasgow.
Harma Photoplays, 16, Limes Road, Croydon, Surrey.
Hepworth Picture Plays, Ltd., 2, Denman Street, London, W. 1.
Ideal Film Renting Co., Ltd., 76-78, Wardour Street, London, W. 1.
Kine Komedy Kartoons, 66, Shaftesbury Avenue, London, W. 1.
Life Dramas, Ltd., 21, Replingham Road, London, S. W. 18.
London Film Co., Ltd., 80-82, Wardour Street, London, W. 1.
Manchester Film Producing Co., 64; Victoria Street, Manchester.
Martin & Kinsman, 89-91, Wardour Street, London, W. 1.
Master Films, Ltd., 6-7, Piccadilly Mansions, Shaftesbury Avenue, London, W. 1.
McDowell's Commercial Films, Ltd., 213, Shaftesbury Avenue, London, W. C. 2.
Midland Actors' Film Producing Co., Ltd., 75, Broad Street, Birmingham.
National Films, Ltd., 2, Burgh Quay, Dublin.
New Agency Film Co., Ltd., 115a, Ebury Street, London, S. M. 1.
Pathe Freres Cinema, Ltd., 103-109 and 84, Wardour Street, London, W. 1.
Pollack-Daring Films, Coventry House, 1, Rupert Street, London, W. 1.
Progress Film Co., 101, Wardour Street, London, W. 1.
"Q" Films, Riverside Studios, Kew, Surrey.
Russell's Animated Pictures, 19, de Crespigny Park, London, S. E. 5.
Samuelson Film Manufacturing Co., Lt., Worton Hall, Isleworth.
Sheffield Photo Co., 95, Norfolk Street, Sheffield.
Stoll Film Co., Ltd., 155-157, Oxford Street, London, W. 1.
Topical Film Co., Ltd., 80-82, Wardour Street, London, W. 1.
Torquay and Paigton Photoplay Productions, Ltd., 13, Gerrard Street, London, W. 1.
Tower Film Co., 35, Blackfriars Street, Manchester.
Union Jack Photoplays, Ltd., 10, Staple Inn, Holborn, London, W. C. 1.
Vanity Films, Ltd., 12, Garrick Chambers, Charing Cross Road, London, W. C. 2.
Welsh, Pearson & Co., Ltd., West End Houses, 3-6 Rupert Street, London, W. 1.
Windsor' Films, 22, Denman Street, London, W. 1.
World's Best Pictures, 35-36, Piccadilly Mansions, Piccadilly Circus, London, W. 1.

British Studios

Ace Film Producing Co., Thornliebank, Glasgow
Aerofilms, Ltd., The London Aerodrome, Hendon, London, N. W. 9.
African Films Productions, Ltd., Killarney, Johanunesburg, South Africa.
Barker Motion Photography, Ltd., Ealing Green, London, W. 5. Phone: Ealing 211.
B. P. Films, Ltd., Cranmer Court High Street, Clapham, London, W. 4.
British Actors' Film Co., Melbourne Road, Bushey, Herts.
British & Colonial Kinematograph Co., Ltd., Hoe Street, Walthamstow, E. 17.
British Pictures, Ltd., Tuilerie Street, Hackney Road, London, E. 2.
Broadwest Films, Ltd., Wood Street, Walthamstow.
Broadwest Films, Ltd., Portsmouth Road, Esher.
Cairns Film Co., Watcombe Hall, Torquay.
Central Film Producing Co., Eel Pie Island, Twickenham.
Davidson, I. B., 588, Lea Bridge Road, Leyton, E. 10.
Famous-Players-Lasky British Productions, Ltd., Poole Street, Islington.
Famous Pictures, Ltd., Woodlands, Whetstone, London, N.
Gaiety Productions, Wadden New Road, Croydon
Gaumont Co., Lime Grove, Shepherd's Bush, London, W. 12.
Geo. Clarke Productions, Ltd., 115a, Ebury Street, London, S. W. 1.
Harma Co., 16, Limes Road, Croydon.
Hepworth Picture Plays, Ltd., Hurst Grove, Walton-on-Thames.
Ideal Film Co., Ltd.; Boreham Wood, Elstree, Herts.
London Film Co., St. Margaret's, Twickenham.
Midland Actors' Film Co., 76, Broad Street, Birmingham.
Progress Film Co., Bunkalow Town, Shoreham-on-Sea.
"Q" Films Riverside Studios, Kew, Surrey.
Reardon British Films, Ltd., Princes Studios, Kew Bridge, Brentford, Middlesex.
Samuelson Film Co., Worton Hall, Isleworth, Middlesex.
Stoll Film Co., Regent Studio, Park Road, Surbiton.
Torquay & Paignton Photoplays, Ltd., Public Hall, Paignton, S. Devon.
Welsh Pearson & Co., 41, Craven Pork, Harlesden, N. W.
Windsor Films, The Hall, Bromley Road, Catford,. S. E. 6.

London Film Importers

African Film Productions, Ltd., 3, Leicester Street, London, W. C. 2.
Albion Cinema Supplies Co., 30, Gerrard Street, London, W. 1.
Albion Films, Ltd., 19, Dunlop Street, Glasgow.
All British Film Agency, 132, Lower Road, Rotherhithe, London, S. E. 16.
Allen Theaters of Canada, 3 to 6, Rupert Street, London, W. 1.
Allied Exporters, Ltd., 73 and 78, York Street, Westminster, London, S. W. 1.
American Co. (London), Ltd., 89-91 Wardour Street, London, W. 1.
Anglo-American Speciality Co., 3, Demesne Street, Wallasey.
Anglo Film Agencies, Ltd., 1, Litchfield Street, London, W. C. 2.
Anglo-Swiss Trading Co., Ltd., 21, Devonshire Road, Hackney, E. 9.
Anima Film Co., 8, New Compton Street, London, W. C. 2.

JUNE ELVIDGE

Australian Films, Ltd., 1, Albermarle Street, Piccadilly, London, W. 1.
Barnett Film Agency, 62, Frith Street, London, W. 1.
Bios Films, 2, Denman Street, London, W. 1.
Brockliss, J. F., Ltd., 167-9, Wardour Street, London, W. 1.
Challis, 9. G., 167-9, Wardour Street, London, W. 1.
Davison, T. H., 171, Wardour Street, London, W. 1.
Eclair Societe Industrielle Cinematographique, 24, Denmark St., London, W. C. 2.
Essanay Film Service, 4, Soho Square, London, W. 1
Excelsior M. P.. Co., 213, Shaftesbury Avenue, London, W. C. 2.
Export Film Service, 130, Wardour Street, London, W. 1.
Express Film Service, Ltd., 3, Kingly Street, London, W. 1.
Famous-Players Film Co., Ltd., 166-170, Wardour Street, London, W. 1.
Fraser, A., 26 Charing Cross Road, London, W. C. 2.
Gaumont Co., Ltd., 5-6, Sherwood Street, London, W. 1.
Gihl, E., & Co., Ltd., 153, Wardour Street, London, W. 1.
Hughes and Hughes & Co., 167, Wardour Street, London, W. 1.
Imperial Film Co., 167-169, Wardour Street, London, W. 1.
International Film Traders, 6, Gloucester Mansions, Shaftesbury Avenue, London, W. C. 2.
International Supplies Co., 13, Gerrard Street, London, W. 1.
Inter-Ocean Film Co., Ltd., 164, Wardour Street, London, W.1.
Jamily, David, 161, Wardour Street, London, W. 1.
E. & C. Films, Oxford House, 9-15, Oxford Street, London, W. 1.
London and Counties Film Bureau, 29a, Charing Cross Road, London, W. C. 2.
Martin's Cinematograph Film Co., 40, Gerrard Street, London, W. 1.
M P. Sales Agency, Ltd., 1, Soho Square, London, W. 1.
Mundell, D., 4, West Nile Street, Glasgow.
Nordisk Film Co., Ltd., 166-170, Wardour Street, London, W. 1.
Olsen, J. & Co., 89-91, Wardour Street, London, W. 1.
Pathe Freres Cinema, Ltd., 103-109 and 84, Wardour Street, London, W. 1.
Phillips Co., Lionel, 29a, Charing Cross Road, London, W. C. 2.
Prieur, R., & Co., Ltd., 40, Gerrard Street, London, W. 1.
Ratisboune, E., 24, Denmark Street, London, W. C. 2.
Screen Plays, Ltd., 26, Litchfield Street, London, W. C. 2.
Serra, G. 22, Denman Street, London, W.1.
Smith, Bernard, 165, Wardour Street, London, W. 1.
Smith's Film Sales Agency, 29a, Charing Cross Road, London, W.C. 2.
Standard Film Agency, 165, Wardour Street, London, W 1.
Swedish Biograph Co., 93-95, Wardour Street, London, W.1.
Thanhouser Films, Ltd., 167-169, Wardour Street, London, W.1.
Tippett (J. D.) Productions, Ltd., 37-39, Oxford Street, London, W.1.
Trans-Atlantic Film Co., Ltd., Universal House, 37-39, Oxford Street, London, W.1.
Woest, E. C., 6, Shaftesbury Mansions, 140a, Shaftesbury Avenue, London, K.C.2.

London Film Exporters

African Film Productions, Ltd., 3, Leicester Street, London, W.C.2.
Albion Cinema Supplies Co., 30 Gerrard Street, London, W. 1.
Albion Films, Ltd., 79, Dunlop Street, Glasgow.
American Co. (London), Ltd., 89-91, Wardour Street, London, W. 1.
American Film Releases, 16, Great Chapel Street, London, W. 1.
Anglo-American Specialty Co., 3, Demesne Street, Wallasey.
Anglo Film Agencies, Ltd., 1, Litchfield Street, London, W. C. 2.
Anglo-Swiss Trading Co., Ltd., 21, Devonshire Road, Hackney, E.9.
Brockliss, J. F., Ltd., 167-9, Wardour Street, London, W.1.
Challis, A. G., 167-9, Wardour Street, London, W.1.
Cineproductions, Ltd., 26, Litchfield Street, London, W.C.2.
Davison, T. H., 171, Wardour Street, London, W.1.
David P. Howell Co., 29a, Charing Cross Road, London, W.C.2.
Eclair Societe Industrielle Cinematographique, 24, Denmark Street, London, W.C.2.
Essanay Film Service, Ltd., 1, Soho Sq., London, W.1.
Export Film Service, 130, Wardour Street, London, W.1.
Express Film and Cine Agency, 7-9, Commercial Buildings, Dame Street, Dublin.
Famous Players Film Co., Ltd., 166-170, Wardour Street, London, W.1.
Fraser, A., 26, Charing Cross Road, London, W.C.2.
Gaumont Company, Ltd., 6, Denman Street, London, W.1.
Gihl, E., & Co., Ltd., 153, Wardour Street, London, W.1.
Ideal Film Renting Co., Ltd., 76-78, Wardour Street, London, W.1.
Indian & Colonial Supply Association, 85-86, Farringdon Street, London, E.C.3.
Industrial Supply Co., Ltd., 26, Angel Street, Sheffield.
International Film Traders, 6, Gloucester Mansions, Shaftesbury Avenue, London, W.C.2.
International Variety & Theatrical Agency, Ltd., 3, Leicester Street, London, W.C.2.
Inter-Ocean Film Co., Ltd., 164, Wardour Street, London, W.1.
Jamily, David, 161, Wardour Street, London, W.1.

FRANCE

French Customs Tariff

The rate of duty on almost every kind of merchandise has been increased since last year, calculated by the addition of a coefficient. For films the coefficient is 1.6, and printed matter 2.1. Thus by using the printed tariff published for 1919 we take Par. 469 qua., kinema films, and multiply by 1.6, which brings the present customs duty to:

Per 100 kilogs.

	New rate of duty (220 lbs.) General tariff	*Minimum tariff
(multiply old tariff by 1.6)		
Printed films	Frs. 264.00	Frs. 176.00
Raw stock	Frs. 480.00	Frs. 320.00
Par. 470—Printed matter— (multiply old tariff by 2.1)		
Without illustrations.	Frs. 126.00	Frs. 84.00
Illustrated	Frs. 147.50	Frs. 105.00

*Multiply by the coefficient of 2.1 for printed matter.

Control of Films

The censorship instituted during the war was removed for the press and theatrical productions, including songs, etc., in October, but has been retained for moving pictures in the form of a Board of Examiners (Commission des Examins des Films) hilding session in the Rue de l'Entrepot, attached to the Central Customs House of Paris. This committee of 30 is composed of the following:

Maurice Faure, senator (chairman); Charles Deloncle, Simpan, Leon Berard, Honnarat, deputes; Bargas, secretary of Syndicate of Kinema Workers; B. Levy, exhibitor; L. Brezillon, chairman of Exhibitors' Syndicate; Delcourron, of Court of Appeal; Damaria, chairman of Kinema Manufacturers' Syndicate; Deville, municipal councillor; Fremont, L. Gaumont, F. Gemier, director of Theatre Kinema Workers; B. Levy, exhibitor; L. Brezillon, chairman of Societe des Gens de Lettres; Lebussiere, Lemarquant, of Ministry of Interior; Paul Leon, director of Beaux Arts;

REX INGRAM

DIRECTOR

"The FOUR HORSEMEN of the APOCALYPSE"

Recent Releases

"SHORE ACRES" "UNDER CRIMSON SKIES"
"HEARTS ARE TRUMPS"

Mme. Auger, secretary of Federation of School Teachers; Migette, of Prefecture of Police; M. Lhauser, police inspector; C. Pathe, Robelin, secretary of League of Teachers; Reynouard, councillor of state; Rollet, magistrate; Roussell, municipal councillor; Vendrin, councillor of Department of Seine. Secretary of Board of Examiners, M. Seguin, of the theatre office at Ministry of Fine Arts.

There are at present only 1,560 kinema halls in France, with a population of 39,600,000. The population of Paris, according to the last census of March 5, 1911, was 2,888,110, and is now officially estimated at 2,800,000, with only 230 kinema establishments. Prices of admission have been increased and now range, for the cheapest seats, from fr. 1.50 in the working quarters, to frs. 2.50 for the continual shows on the Boulevards. For the average month of September, 1919, the takings at some of the principal palaces were: Marivaux, frs. 103,000; Aubert's Neauveaute, frs. 109,000 (frs. 150,000 in October); Lutetia, frs. 101,000; Pathe Palace, frs. 70,000; Omnia, frs. 73,000; Tivoli, frs. 95,000 (frs. 140,000 in October); St. Paul, frs. 65,000 (frs. 90,000 in October).

Film Renters and General Dealers in Supplies

Adam, 11, Rue Beaudin.
Agence General Cinematographique, 16, Rue Grange Bateliere.
Agence Moderne Cinema, 105, Rue St. Lazare.
Aubert, L., 124, Avenue de la Republique.
Bleriot, H., 187, Rue du Temple.
Bowles, Geo. (Guy, Croswell, Smith, Ltd.), 23, Rue de la Michodiere.
Bonnet, 4, Rue de la Bastille.
Bowles, Geo., 23, Rue de la Michodiere.
Clement, E. G., 18, Rue Albouy.
Continsouza, 9, Rue des Envierges.
Debrie, 111, Rue St. Maur.
Decaix, 25, Rue de la Folie Mericourt.
Delaunay, 109, Cours de Vincennes.
Demaria, J., 35, Rue de Clichy.
Delac and Vandal, 16, Rue Grange Bateliere.
Demaria-Lapiere, 169, Quai de Valmy.
Eclair, Societe, 12, Rue Gaillon.
Faliez, Auffreville, Mantes.
Franck and Cie., 8, Rue Brunel.
Foucher, 31, Boulevard Bonne, Nouvelle.
Fox, Wm., 24, Boulevard des Italiens.
Gaumont, L., 57, Rue St. Roch.
Galiment, 24, Rue de Trevise.
Gentihomme, H., 86, Rue de la Garenne, Courbevoie, Seine.
Gilbert, G., 59, Boulevard, Richard le Noir.
Glucksmann, Max, 80, Avenue, Gambetta.
Harry, 158 ter, Rue du Temple.
Howell, B., 6, Rue de la Paix.
Hermagis, 29, Rue du Louvre.
Korsten, L., 8, Rue Le Brun.
Kodak, Eastman Co., 39, Avenue, Montaigne.
Location Nationale, 10, Rue Berenger, Berenger.
Lordier, G., 28, Boulevard, Bonne, Nouvelle.
Lumiere Freres, Lyons, France.
Mazo, 33, Boulevard, St. Martin.
Meric, 17, Rue Bleue.
Mollier, E., 20, Rue Felicien, David.
Mundus Films, 12, Rue Chaussee d'Antin.
Monat Film (import of films), 42, Rue le Peletier.
Osso, A., 416, Rue Saint Honore.
Pathe Freres, 30, Boulevard des Italiens.
Petit, G., 37, Rue de Trevise.
Phocea Location, 8, Rue de la Michodiere.
Raoult Films, 21, Rue Bergere.
Rapid Film, 6, Rue Ordener.
Soleil, 14, Rue Therese.
Sutto, 325, Rue St. Martin.
Societe de Cine Multiphone, 67, Rue de Richelieu.
Societe Tirage, L. Maurice, 83, Rue Taitbout.
Societe Carburox, 77, Avenue de Clichy.
Societe Eclipse, 94, Rue Saint Lazare.
Tippett, John D. Productions, Ltd., 83, bis Rue Lafayette.
Union Delta, 34, Rue Charles Baudelaire.
Univers Cinema Location, 6, Rue de l'Entrepot.
Vitagraph Co., 15, Rue Ste. Cecile.
Van Gottsenhoven, 10, Rue de Chateaudun.

Film Producers in France

Dulac and Herlanger, 188, Boulevard Haussmann Paris.
Gaumont, 28, Rue des Alouttes, Paris.
Eclair, 12, Rue Gaillon, Paris.
Eclipse, 94, Rue St. Lazare, Paris.
Pathe Freres, 67, Faubourg St. Martin, Paris.
Mercanton Film, 53, Rue de la Michodiere.
Royal Film, 23, Rue de la Michodiere.
S. C. A. G. L., 30, Rue Louis le Grand, Paris.
L. Aubert, 7, Rue des Reservoirs, Joinville le Pont, Seine.
Jules Verne Film, 37, Rue St. Lazare.
Louis Nalpas, Cimiez, Nice.
Pierrot Film, 42, Avenue de Neuilly, Neuilly-sur-Seine.
Diamant, 18, Faubourg de Temple, Paris.
Film d'Art, 14, Rue Chauveau, Neuilly-sur-Seine.
Burdigala Films, 237, Rue Nayrac, Bordeaux.
Phocea Film, 3, Rue des Recollettes, Marseilles.
Plaissetty, 10 bis Rue Chateaudun.
Parisienne Film, 21, Rue Saulnier.
Monte Carlo Film, 18, Cite Trevise.

Kinema Syndicates

Syndicat Francais des Directeurs de Cinematographes, 199, Rue St. Martin, Paris (Leon Brezillon, president).
Syndicat des Directeurs de Cinematograph du Centre, 6, Quai d'Orleans, Tours.
Syndicat sur la Cote d'Azur (M. Clidat, secretary), Tivoli Cinema, Pont Vieux, Nice.
Syndicat de la Presse Cinematographiques, 28, Boulevard St. Denis, Paris.
Association Professionelle de la Presse Cinema, 30, Rue Bergere, Paris.
Chambre Syndicate Francais de la Cinematographe et des industries qui s'y attachment (M. Kahn, secretary), 54, Rue Etienne Marcel, Paris.
Federation Francaise de la Cinematographe, 199, Rue St. Martin, Paris.
Societe Amicale "Le Projection," 199, Rue St. Martin, Paris.
Federation de la Cinematograph du Midi de France 1 bis, Rue Cannebiere, Marseilles.
Co-operative des Auteurs Dramatiques, 2, Rue des Italiens, Paris.

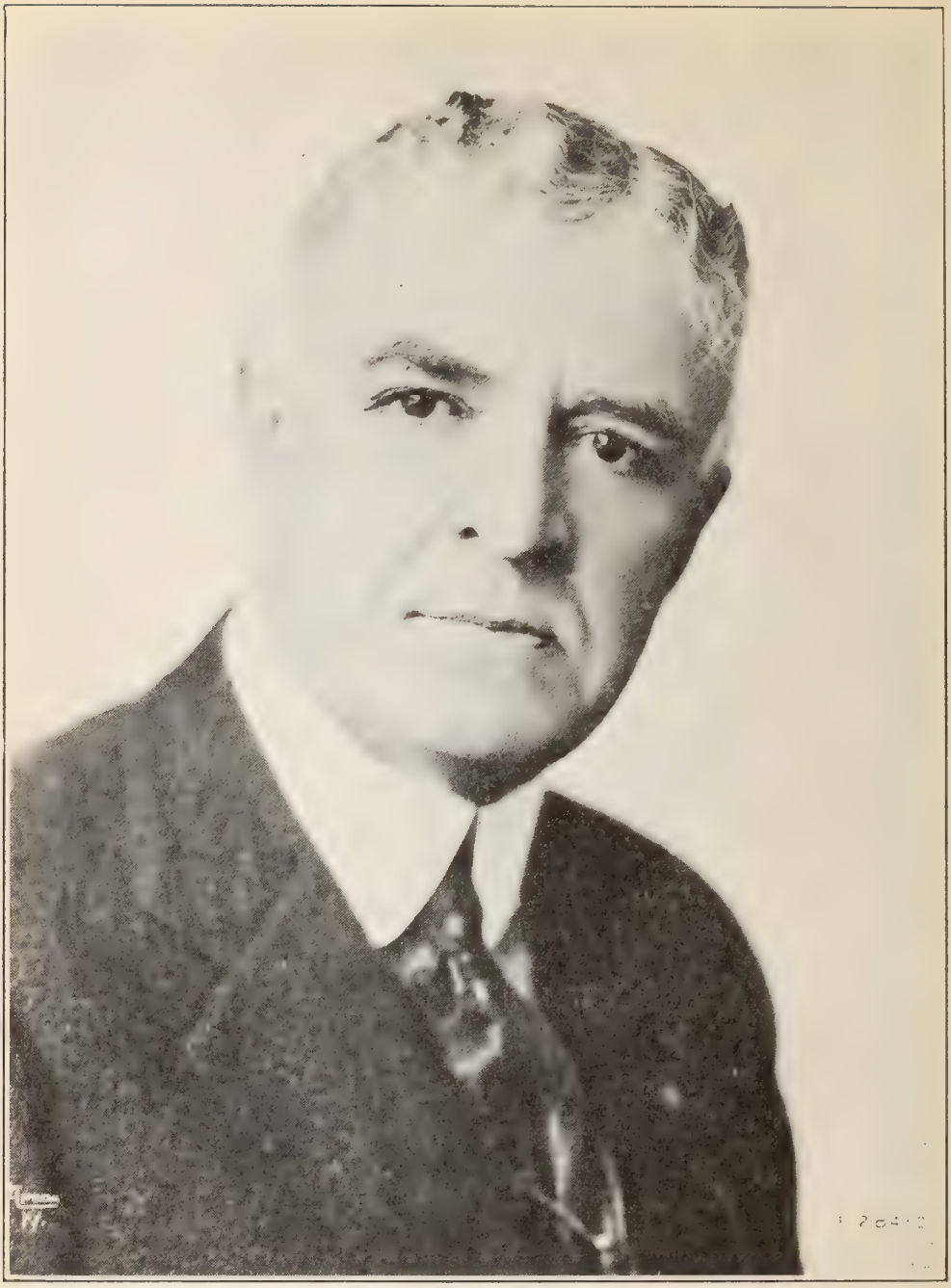
French Kinema Journals

Cine Journal, 30, Rue Bergere, Paris.
Cine Pour Tous, 26 bis, Rue Traversiere, Paris.
L'Ecran, 199, Rue St. Martin.
Le Courrier Cinematographique, 28, Boulevard St. Denis, Paris.
Scenario, 9, Rue de Clichy, Paris.
Le Film, 144, Rue Montmartre, Paris.
Hebdo Film, 23, Boulevard Bonne Nouvelle, Paris.
Cineopse, 59, Boulevard, Richard Lenoir, Paris.
Le Cinema, 28, Boulevard Bonne Nouvelle, Paris.
Cinematograph Francaise, 48, Rue de Bondy, Paris.
Avenir Forain, 3, Boulevard St. Martin, Paris.

SPAIN

Spanish Product

Spanish production has made great strides during the last twelve months. A lot of the smaller firms have simply disappeared, but the larger firms have gone ahead. Studio Films alone during the last twelve month has produced some eight serials, "Las Joyas de la Condesa" (The Countess' Jewels), "El Mefisto" (Mephistofeles), "Codicia" (Avarice), "El Protejide de Satan" (The Devil's Favorite), "La Dama Duende" (The Woman of Mystery), &c., in addition to Zamacois' "Elotre." It is the most important producing firm in Spain at the present moment, working all the year round, and having its own stock company, which includes some of the best film actors and actresses in Spain. Royal Films has produced during the last twelve months "Fuerza y Nobleza" (Noblesse Oblige), "La Cortina Verde" (The Green Curtain), "Juan Jose" (a film adaptation of Dicenta's famous novel), and "Harlequines de Seda y Oro" (Puppets of Tinsel and Gold), which is without exception one of the finest films ever produced in Spain, both as regards photography and acting. Patria Films, of Madrid, has also produced the following: "La Dicha Ajena" (My Neighbor's Happiness), "La Perla de la Tribu" (The Pearl of the Tribe), "El Fantismo del Castille" (The



FRANK LOSEE

SIX YEARS WITH FAMOUS PLAYERS

Address All Communications Park View Apts.1, Lawrence St., Yonkers, N. Y.

Ghost of the Castle), &c.; while Madrid Films recently produced "La Madonna de las Rosas" (The Madonna of the Roses). Lotos Films, of Barcelona, also produced during the year "Suene o' Realidad" (Dreams or Reality).

Spanish Producers

Barcelona.

A. Cabot Puig, Aragon 249.
Argos Films (Jose Carreras), Paseo de las Camelias 39.
Basso (Federico), Rambla Estudios 8.
Basch, Jose Maria, Plaza Buensuceso 3.
Castello (Salvador), Falco Film, Industria 202.
Cabot Puig, Horta.
Dessy Film, Aragon 249.
Estrella Film, Universidad 98.
Hispano Films, Craywinkel 20.
Iris Film, Diputacion 280.
Lotos Films, Rambla Cataluna 40.
Oimpia Films, Rambla del Cen ro 7.
Royal Films, Asturias 7.
Sociedad Anon Sanz, Paseo de Gracia 105.
Studio Film, Carretera de Sans 106.

Madrid.

Patria Films, Conde de Aranda 6.
Hispano Actualidad Films, Fuencarral 138.
Rafael Salvador Films, Salvador 3.

Portugal.

Invicta Films Ltd., Porto.
Lusitania Films, Rua de S. Berto Lisbon.
Portugalia Films, Lisbon.

THE YEAR IN ITALY

The Italian Kinema Union has formed a trust with a capital of 30,000,000 francs by the union of many firms—viz., Albertinis Films, Cines Films, Bertini Films, Caesar Films, Celio Films, D' Ambra Films, Films d'Arte Italiana, Gloria Films, Itala Films, Palatini Films, Pasquale Films, Photo Drama Producing Films, Tiber Films.

Imports

The importation of films has been very considerable, especially for American films, the best of them being "The Mask with the White Teeth," "The Red Brand," "The Diamond of Death," "The Mystery of New York," "The House of the Implacable Hatred" (with Pearl White), "The Vampires," "The Desert Isle," "In the Country of Dollars" (with Mrs. Vernon Castle, "The Dancers of Millions" (with Douglas Fairbanks, the favourite American actor here). French films have also obtained great success, the following especially being highly appreciated: "The Count of Monte Cristo," "Ravengar" (featured by the great French actor Matot), "Twenty Thousand Leagues Under the Sea."

Total of Imported Films

Triangle 35 films, Metro 10. Fox 15, of several American firms 10, Pathe 100, Gaumont 10, Eclipse 8, Eclair 8, several French firms 15, English films 12, Spanish 3. Total: Films 226 (metres 151,200).

Italian Films

The Italian films of greatest interest, sold all the world over, have been: "Mascagni's 'Satanic Rhapsody'" (Cines), "Noblesse Oblige" (Ambrose Films), seven films with Francesca Bertini, "The Seven Mortal Sins" (Caesar Films), "The Wife of Claude," with Pina Menichelli (Itala Films), "Adieu. My Youth!" with Maria Jacobini, "The Wives and the Oranges," "The Dancers," "All the World's a Stage," with Mary Corwin (Do-Re-Mi Films), "Maciste Athlete," "Maciste Medium," "Maciste In Love" (Itala Films), "Leda Without the Swan," by Gabriele D'Annunrico (Lombardo Film), "The Prince of the Impossible," with our great actor, Ruggero Reuggeri, "Bernstein's "Israel," with Vittorina Lepanto, "His Majesty Money," by Montepin, "The Power of Conscience," featured by Ermite Laccoui, "The Chaste Sinner," "The Pretty Lady of Porcelain," with Diana Rareune, "The Marriage of Olympia," "Femmina," with Italia Almirante Manri and Cassini.

Italian Film Producers

ROME.

Appia Film, 24, Via Appia Nuova.
Arcana Film, 3, Via Delle Carrozze.
Bernini Film, 6, Via Nazionale.
Caesar Film, 51, Via Carlo Fea.
Capitolium Film, 188, Via Nazionale.
Castelli Testro Film, 48, Via Appia Nuova.
Celio Film, Gardino Zoologioo.
Chimera Film, Via Alibeert N. 1.
Cinegrafico Film, 42, Via della Madolalena.
Cines Film, 51, Via Macerata.
Colosseum Film, 12, Via Grigoriana.
D'Ambra Film, 8, Via SS. Giovannie Paolo.
Do-Re-Mi Film, 9, Via Torino.
Elia Film, 29, Via dei Lucchesi.
Etrusca Film, 36, Via Palermo.
Fert Film, 8, Via Piave.
Film D'Arte, 10, Via Allessandro Torlonia.
Filmgar, 187, Via Flaminia.
Filmissima, 54, Via Leccosa.
Fiorensia Film, 92, Corso Umberto 1.
Flegrea Film, 18, Via Chieti.
Flora Film, 25, Via Otranto.
Floreal Film, 104, Via Agostino De-Pretis.
Fontana Eugenio Film, 123, Corso Umberto 1.
Gemma Bellincioni Film, 19, Corso d'Italia.
Gladiator Film, 48, Via Appia Nuova.
Guzzoni Film, 7, Viale delle Provincie.
Industrial Film, 47 Via Firenze.
Libertas Film, 38, Via Izonzio.
Medusa Film, 2, Piazzo Adriano.
Meridional Film, 12, Via de S. Vincenzio Anastasio.
Minerva Film, 400, Corso Umberto 1.
Myriam Film, 183, Via del Tritone.
Nova Film, 11, Via Antonio Scialoja.
Novissima Film, Stabilimento Via Alfreolo Baccarini.
Olimpus Film, 333, Corso Umberto 1.
Palatino Film, 8, SS. Giovannie Paolo.
Perseo Film, 59, Via Flaminia.
Phoebus Film, 210, Via del Tritone.
Ponstor Film, 39, Via di Ripettor.
Quirinus Film, Via Privata di Via Nomentana.
Rinascimento Film, Vicolo Parioli, Villino Franchetti.
Romanin Film, 51, Via Milazzio.
Santoni Dante e Co. Film, 4, Via Niccolo Porpora.
Sette Colli Film, 285, Corso Umberto 285.
Sespi Film, Villa Flora Via Forli.
Tiber Film, Viccolo 3 Madoune Villa Sacchetti.
Velia Film, Vicolo dello Scorpione Porta S. Giovanni.
Victoria Film, 11, Corso d'Iltalia.
Zenit Film, 14, Via delle Finanze.

Florence.

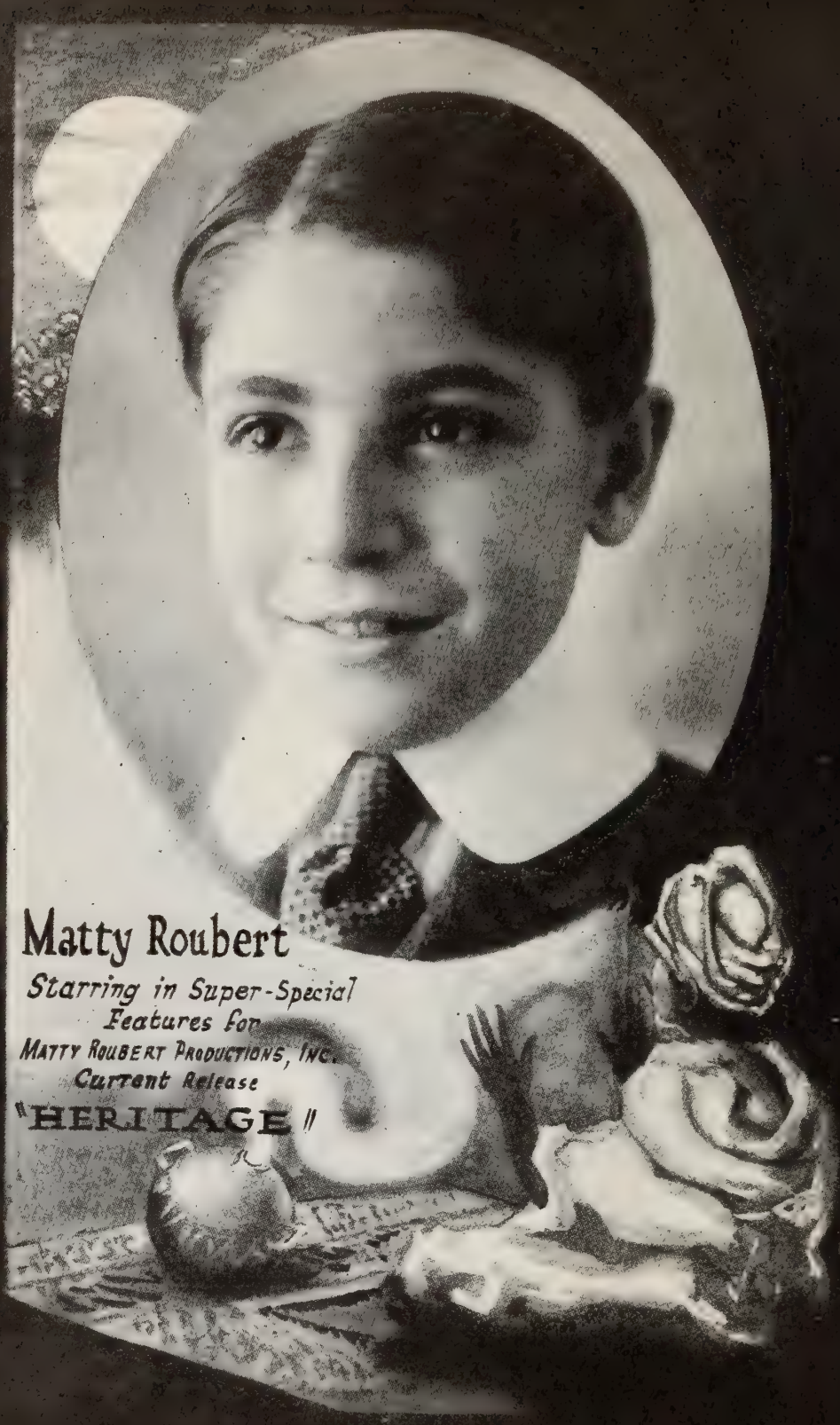
Montalbano Film, 6, Via Vecchietti.

Milan.

Leoni Film, Corso Venezia, 11.
Espedia Film, 32, Via Torino.
Milano Film, Stabilimento Milano Bovisa.
Armenia Film, 43, Via Boccaccio.
Cina Drama, 5, Via di S. Dalmazio.
Fortuna Film, 14, Via S. Paolo.
Lydiaune Film, 19, Via Leopardi.
Lombarda Film, 18, Piazzale Magenta.
Kagg.o Film, 1, Via Solferino.
Rosa Film, 28, Via Monte Napoleone.
S. T. A.—Societa Italiana per Produzioni Cinematographe, 19, Via Leopardi.
Silentium Film, 8, Via Silvio Pellico.
Leonardo da Vinci Film, 19, Via Spadori.
Zanotta Film, 22, Piazza Duomo.

Turin.

De Giglio Film, 4, Via Principe Tommaso.
Albertini Film, 18, Piazzo Castello.
Corona Film, 14, Corso Vercelli.
Edison Film, 2, Galleria Natta.
Etoile Film, 19, Via Salazzo.
Gladiator Film, 8, Vai S. Auselmo.
Gloria Film, 39, Via Quittengo.
Itala Film, Ponte Trombetta.
Italo, Egiziana Film 52, Via Vanova.
Italica Film, 43, Via Nizza.
Jupiter Film, 3, Via Belfiore.
Latina Ars, 29, Via Roma.
Pasquali Film, 75, Corso Stupinigi.
Photo Drama Producing Co., Grughasco Torino.
Rodolfi Film, 14, Corso Vercelli
Ambrosio Film, 152, Via Rasella.
Sinclair Film, Torino.
Savoja Film, 20, Via Asti.


Matty Roubert
Starring in Super-Special
Features for
MATTY ROUBERT PRODUCTIONS, INC.
Current Release
"HERITAGE"

Naples.

Lombardo Film, Via Cimarosa Vomero.
Del Torre Film, 14, Via Partinope.
Alba Film, 38, Via S. Felice at Vomero.
Dora Film, 16, Via di Capua.
Gorenni Film, 95, Riviera da Chiaga.
Molinari Film, 4, Via G. Vacca.
Polifilm, Via Cimarosa al Vomero.
Paris Film, Via L. Giordano al Vomero.
Lucarelli Film, Via M. Stabile Palermo.

Some Italian Stars

Rareune Diana, first actress of the Vespi Film.
Menichelli Pina, first actress of the Rinaximento Film.
Bertini Francesca, first actress of the Caesar Film
Soava Gailone, first actress of the Palatino Film.
Hesperia, first actress of the Tiber Film.
Maria Jacobini, first actress of the Fert Film.
Helene Makouska, first actress of the Gladiator Film.
Dolly Morgan, first actress of the Etrusca Film
Mary Bayma Riva, first actress of the Floreal Film.

India

The five or six part film appears to appeal most generally, while drama has a greater drawing power than comedy.

India Films, Ltd., has a branch in Calcutta, Pathe has a branch in Bombay, Universal has an agent there, and in addition there are small groups of film and projector agents in Bombay and Calcutta. There is a big future in India. Many fairly large towns are as yet without any source of amusement, and in no town has the supply outgrown the needs of the inhabitants.

Film Buyers in India

E. H. Du Casse, Picture House, 19 Chowringhee, Calcutta.
Bijou Grand Opera House, Lindsay St., Calcutta.
J. F. Maddan, Elphinstone Bioscope, Calcutta.
K. D. & Bros., Hornby Road, Bombay.
African Films, Ltd., Lyons Range, Calcutta.

Holland

Dutch Producers

Adam Film Co., Filmfabrick, Hollandia.
B. Mullens, Filmfabriek, Hague.
World's International Film Office, F. A. Noggerath.

Belgium

Film Renters

Elite Films, 85, Rue de Brabant, Bruxelles.
Cine Location "Eclipse," 44, Rue des Plantes.
J. Bodart and Co., 95, Rue des Plantes, Bruxelles.
Victor Evrard, 86, Rue des Plantes, Bruxelles.
Cinematographie Harry, 97, Rue des Plantes, Bruxelles.
"Universal Film," 40, Rue des Plantes, Bruxelles.
Entrepot General du Cinema, 18, Rue des Plantes, Bruxelles.
Maison Charles Hendrick, 67, Rue des Plantes, Bruxelles.
Exclusif Film Co., 61, Rue des Plantes, Bruxelles.
Pathe Freres, 146, Boulevard Adolphe Max, Bruxelles.
De Lange, 69, Rue Verte, Bruxelles.
A. B. and C. Company, 157, Rue Verte, Bruxelles.
G. Gilbert Sallenave, 28, Rue de la Blanchisseries, Bruxelles.
F. Paulsen and Co., 6, Rue des Roses, Bruxelles.
Oscar Limpens, 84, Rue Verte, Bruxelles.
F. Bomhals and Co., 22, Rue du Pont-Neuf, Bruxelles.
L. Aubert, 40, Place de Bronckere, Bruxelles.
Agence Generale Cinematographique, 30, Boulevard Bandouin, Bruxelles.
Hackin, 9a, Rue des Chartreux, Bruxelles.
Dardenne and Co., 6, Rue Dupont, Bruxelles.
The General Cine Film, 8, Rue des Herondelles, Bruxelles.
Leon Gaumont, 11, Quai au Bois Construction, Bruxelles.
L. Van Goitsenhoven, 10, Rue de Chateauden, Bruxelles.
Charles Belot, 26, Rue du Paineau, Bruxelles.
Optima Films, 3, Rue du Grand Hospice, Bruxelles.
Oncle Sam Film, 1, Rue St. Christophe, Bruxelles.

Film Manufacturers.

F. Paulsen and Co., Bruxelles-Films, 6, Rue des Plantes, Bruxelles.
Scaldis Film, 94, Rue de la Province, Antwerp.

Film Importers.

Exclusif Film Company, 61, Rue des Plantes, Bruxelles.
G. Gilbert Sallenave, 28, Rue de la Blanchisseries, Bruxelles.
The General Cine Film, 8, Rue des Herondelles, Bruxelles.
A. B. and C. Company, 157, Rue Verte, Bruxelles. (Branch: Rutland Studios, 65, High Road, Willesden Green, London.)

Australia

Control of the film market in Australia is, for all practical purposes, vested in the Australasian Films, Ltd., and Feature Films, Ltd.

The Australasian Films, Ltd., is an amalgamation of four companies—Wests, Ltd. (founded by T. J. West, who recently died in London), Spencer's Pictures (originally owned by Cozens Spencer), Amalgamated Pictures, Ltd. (a combination of Tait's Pictures and Johnston and Gibson), and the Greater J. D. Williams, Ltd. (established by J. D. Williams, the present general manager of First National Exhibitors' Circuit of U. S. A.). Australian Films, Ltd. (with which is allied Union Theaters, Ltd.), under the general direction of Harry Musgrove, has long dominated the film rental field in Australia, and it has remained for Alec Lorimore, directing Feature Films, Ltd., and distributing Paramount-Artcraft and World Features, to offer the first serious challenge to its supremacy.

In addition to the two concerns mentioned, Fox is operating his own exchanges, as is Selznick, and Goldwyn Productions are distributed by J. C. Williamson Films, Ltd. Control of the Co-operative concern, until lately an independent company, distributing Metro pictures, has been acquired by Australasian Films, Ltd. Other concerns also distributing in Australia include Mason Super Pictures, Progressive Films, and Fraser Films.

In New Zealand, the New Zealand Pictures Supplies, Ltd. (this being a combination of Haywood's and Fuller's pictures), has the major share of the renting business with Lorimore and his Paramount-Artcraft supply bidding strongly in competition.

There are around 800 picture houses of all classes in Australasia, many of which are—more particularly in the cities—entitled to rank as comfortable, up-to-date theaters. There has been no attempt to introduce into Australia the advanced form of combined entertainment such as is common in the United States today.

The principal theaters in Sydney are the Lyceum, Crystal Palace, Empress, Lyric, Majestic, King's Cross, Strand and Olympia (all controlled by Union Theaters, Ltd.), the Haymarket, Hoyts, and Piccadilly. In Melbourne—The Majestic, the Melba, Britannia, Auditorium, Hoyts and Paramount. In Brisbane—Majestic, Strand, Olympia, Tivoli and Pavilion. In Adelaide—West's Olympia, the Wondergraph and Pavilion. In Perth Theatre Royal, Pavilion, Majestic, Palladium and Grand.

Large Circuits in Great Britain

Weymouth—Albany Ward Circuit. Head Office: Guildhall Chambers. Telegrams, Variety, Weymouth. London Office, 19 Garrick St., W.C 2 Royal Jubilee Hall, Arcadia, Palladium, Belle Vue Cinema, Weymouth; Opera House, Alhambra, Jersey; St. Julian's Theatre, Guernsey; Palladium, Exeter; Palace Theatre, Central Cinema, Yeovil; Palace, New Theatre, Picture House, Salisbury; Palace, Pantanas Hall, Treharris; Theatre Royal, Picture House, Barnstaple; Palace, Frome; Palace, Trowbridge; Palace, Chippenham; Palace, Warminster; Palace, Chepstow; Palace Theatre, Bijou Theatre, Bridgwater; Palace, Easton, Palace, Victoria Square, Portland. The following are also booked in conjunction: Palace, Wells; Palace,

ALBERT PARKER, *Director*

Adapted and Directed "EYES OF YOUTH"

Now under contract with Joseph Schenck to direct Norma Talmadge and make special productions.

Blandford; Palace, Radstock; Empre, Peasedown; Palidium, Midsomer Norton; Palace Theatre, Weston-super-Mare. (With the exception of the three halls in Jersey and Guernsey, the Albany Ward Circuit has been acquired by Provincial Cinematograph Theatres, Ltd.)

London—Asso. Provincial Picture Houses, Ltd. Head Office: 199, Piccadilly, W.1. Managing Director, F. E. Adams. Telegraphic address, Procinthe, Piccy, London. Picture House, Aberdeen; Picture House, Halifax; Picture House, Wednesbury; Picture House, Willenhall; Queen's Picture House and Agricultural Hall Cinema, Wolverhampton.

Bacon's (Sidney) Pictures, Ltd. Registered Office, 143 Charing Cross Road, W.C. Governing Director, Sidney Bacon. Telegrams, Nocabdis, Ox, London. City Picture House, Carlisle; Electric Palace, Highgate; Highgate Empire; Olympia, Newcastle-on-Tyne; Public Hall, Carlisle; Public Hall, Erith; Victoria Hall, York.

Biocolor Picture Theatres, Ltd. Reynolds House, 5 Great Newport St., W.C.2. Joint Managing Directors, E. E. Lyons and H. T. Underwood. Telegrams, Biomacolor, Westrand, London. Academy Picture House, Brighton; New Savoy Theatre, Glasgow; Grand Theatre, Glasgow; Pavilion Theatre and Hippodrome, Cardiff; Coliseum, Newport, Mon.; Empire, Holloway Rd., London; Peckham Hippodrome, Peckham; Theatre Royal, Swansea; Britannia Theatre, Hoxton.

Blue Halls, Ltd. 207 King St., Hammersmith, W. Telegrams, Fancywork, London. Blue Hall No. 1, Blue Hall No. 2, both at 207 King St., Hammersmith; Blue Hall23, High Street, Putney; Blue Hall 194, Edgware Road; The Palladium, King's Road, Brighton; Blue Hall, Upper Street, Islington, next door to the Agricultural Hall.

Collins-Thompson Circuit. Telegrams, Cinema. Borough Theatre, North Shields; Borough Theatre, Wallsend; Grand, Byker; Globe Theatre, Gosforth; Grainger Picture Theatre, Newcastle; King's Theatre, Sunderland; Howard Hall, North Shields; King George Hall, Cramlington; Shipcote Hall, Gateshead; Miners' Theatre, Accrington; Palace, Gateshead; Picture House, and Pavilion, Whitley Bay; Scala, Gateshead. These theatres have since been acquired by Sol. Levy, of Birmingham, on behalf of the companies in which he is interested.

London and Midland Circuit Ltd., Reynolds House, 5 Great Newport St., London. Joint Managing Directors, E. E. Lyons and H. T. Underwood. Telegrams, Biomacolor, Westrad, London. Empire, Bradford; Coliseum, Burslem; Victoria Theatre, Manchester; Savoy, Grimsby; Academy, Hammersmith; Academy, Nottingham; Hippodrome, Stoke; Savoy, Plymouth.

Provincial Cinematograph Theatres, Ltd., 199 Piccadilly, London, W.1. Managing Director, F. E. Adams. Picture House, Belfast; Picture House, Birmingham; Picture House, Bristol; Grafton Picture House, Dublin; New Picture House and Picture House, Edinburgh; Picture House, Glasgow; Central Picture House, Hull; Picture House, Leeds; Picture House, Leicester; Prince of Wales Picture House, Liverpool; Oxford Picture House and Market Street Picture House, Manchester; Newcastle Picture House, Newcastle-on-Tyne; Picture House, Nottingham; Andrews Picture House, Plymouth; Picture House, Portsmouth; Havelock Picture House, Sunderland; Arcade Cinema and Court Cinema, Darlington; Broadway Kniema, Peterborough; Arcade Cinema, Worcester.

Manchester—Broadhead's Theatres. Hippodrome, Hulme. Proprietors, William Henry Broadhead and Son. Hippodrome, Hulme, Royal Osborne, King's, Longsight, Metropole, Openshaw, Queen's Park Hippodrome, Junction, Empress Electric, Manchester; Royal Hippodrome, Salford; Pavilion, Liverpool; Empire Hippodrome and Pavilion, Ashton-under-Lyne; Crown Theatre, Eccles, Manchester; Hippodrome, Bury; Palace and Royal Hippodrome, Preston; Winter Gardens, Morecambe.

IMPORT AND EXPORT FIGURES

IMPORTS

	Sensitized		Negatives		Positives	
	Feet	Value	Feet	Value	Feet	Value
July	308,806	$5,378	84,929	$18,102	108,580	$7,625
August	16,380	510	55,180	41,260	161,795	8,007
September	2,734,415	87,463	137,844	27,679	226,886	11,839
October	653,413	13,148	92,504	14,156	127,685	6,326
November	699,669	13,872	47,343	40,545	251,269	12,493
December	1,863,189	28,402	78,090	16,543	310,833	14,507
January	2,780,339	38,405	84,409	15,159	206,386	11,819
February	2,227,223	31,175	85,370	23,256	255,651	9,706
March	6,894,550	95,781	208,511	35,764	262,328	9,945
April	11,726,098	176,286	197,068	88,816	237,989	11,962
May	8,281,989	138,921	101,351	20,283	501,800	20,828
June	8,299,363	161,876	245,175	158,128	676,364	32,135

EXPORTS

	Unexposed		Exposed	
	Feet	Value	Feet	Value
July	7,463,038	$218,300	8,246,501	$502,910
August	1,215,603	59,441	11,889,626	610,766
September	590,642	81,128	20,564,031	845,617
October	25,234,917	526,585	15,257,487	783,218
November	11,867,957	249,577	22,096,208	824,478
December	3,853,050	109,704	20,727,450	865,919
January	14,734,046	341,647	12,015,051	633,359
February	1,172,294	46,869	11,541,973	589,248
March	2,108,688	65,783	23,793,100	1,144,203
April	1,788,701	66,341	18,303,882	678,492
May	6,925,600	230,357	20,225,824	793,944
June	3,696,547	117,819	13,613,071	707,103

JUST FINISHED

"THE HOPE DIAMOND MYSTERY"

Featuring Grace Darmond

and

"KATE PLUS 10"

Featuring Eva Novak

STUART PATON, Director

HARRY S. Webb, Assistant Director

American and Foreign Distribution Percentage Tables

First National Exhib. Circuit

Territory	Percentage
Sou.. Cal. & Ariz	2 27/56
Nevada, Hawaii & Nor. Cal.	3 2/14
Alaska, Wash., Ore., Mon., Nor. and Ida.	3 5/8
Col. New Mexico, Utah, Wyo., So. and Idaho	1 3/4
Western Canada	2
Illinois	8 1/4
Indiana	3 1/8
Kan., Iowa — Neb.	4 3/4
Michigan	4 1/4
Minn., Wis., N. & S. Dak.	5
Missouri	3 1/4
Ohio	7
New England	8
Md., Dist. of Col. & Del.	2 1/4
New Jersey	3 5/8
New York	14 1/2
West. Va. & Western Penna.	4 1/8
Eastern Penna.	4 3/4
Eastern Canada	3 1/8
Ga., Fla., Ala., Va., N. & S. Car.	3 1/8
Louisiana & Mississippi	1 3/8
Texas, Okl. & Mississippi	4 1/2
Kentucky & Tenn.	1 7/8

Equity Pictures Corp.

	Percentage
New England States	8
Wash., Ore., Mon. & Ida.	4
New York State & Nor. N. J.	18
Michigan	4
Del., Va. and D. of C.	3½
Col., Utah, New Mex. & Wy.	2½
No. Car., So. Car., Ga. Fla. & Ala	3½
Ken. & Tenn.	2
East. Penn. & Sou. Jersey	4½
Cal., Ari. & Nev.	5½
Penn. & West.	4
Louisiana & Miss.	2
Texas, Okla. & Ark.	4½
Iowa, Kansas & Neb.	5
Missouri	3
Illinois	8
Indiana	3½
Ohio	7
Wis. No. & So. Dakota	5
Canada	5½

Arrow Film Corp.

		Per cent
1	New York State	14
2	No. N. Jersey	3
3	New England	8
4	E. Penn and So. N. J.	4.5
5	W. Penn and W. Va.	4
6	Del., Md., D. C. and Va.	3.5
7	Ohio	6.5
8	Michigan	4
9	Illinois and Ind.	11.5
10	Minn., Wisc., No. & C. Dak.	5
11	Iowa and Nebraska	4
12	Mo. and Kans.	5
13	Col., Utah, Wyo. and N. Mex.	1.5
14	Wash., Oregon, Ida, and Mont.	4
15	Calif., Ariz. and Nev.	5.5
16	Tex., Okla. and Ark.	5
17	La. and Miss.	1.5
18	Kentucky and Tenn.	2
19	No. and So. Car., Ga., Ala. and Fla.	3.5
20	Canada	4

Federated Exchanges Percentages

New York and No. N. J.	17½
New England	8
E. Penn. and So. New Jersey	4½
W. Penn and W. Va.	4
Del., Md., Dist. of Co. and Va.	3¼
Ohio and Kentucky	7
Michigan (Without Northern Pen.)	4
Illinois and Indiana	11¼
(Less 1½ for So. Ills.). if eliminated*	
Minn., No. and So. Dakota & Northern Peninsula of Mich.	3
Wisconsin	2½
Iowa and Nebraska	5¾
E. Missouri	1½
W. Missouri and Kansas	3
Col., Utah, Wyoming and New Mex.	1¾
Washington, Oregon, Idaho and Mont.	4
Calif., Arizona and Nevadk	5½
Texas, Oklahoma and Arkansas	6½
Louisiana & Mississippi	1½
N. & S. Car., Ga., Fla., Ala. & Ten.	4
Canada	4

FOREIGN

Percentage Ratios for Continental Europe

By David P. Howells

	Per Cent
Switzerland	4
France	24
Holland	4
Egypt	4
Belgium	8
Italy	16
Sweden	12
Norway	4
Denmark	4
Austria-Hungary	12
Bulgaria and Turkey	8

Mr. Howell makes clear that these estimates are approximate as it is impossible to establish any definite set of ratios, perfect beyond dispute. Russia and Germany are not included because the market in those countries is not open at present. Were those countries included or were trade restrictions of various sorts, now existing, eliminated, these figures would be materially changed.

Foreign Percentages

(From Sidney Garrett, Inc.)

Subject to change.

	Percentage
England	50
France-Switzerland	8
Holland	1½
Belgium	1½
Italy	2
Russia	2
Norway, Sweden, Denmark, Finland	7
Germany	18
Austria Hungary	3
Czecho Slovakia	3
Bulgaria & Turkey	1
	100

Another Foreign Authority

Continental Europe

	Per Cent
France	25
Holland	2½
Switzerland	2½
Belgium	5
Russia	..
Spain	4
Portugal	2
Italy	10
Balkan States	..
Egypt	2
Germany	..
Austria	..
Norway	6
Denmark	6
Sweden	15
Finland	2

Entire Foreign Rights

	Per Cent
Great Britain	35
Cont. Europe	25
Australia	10
South America	15
Entire Far East (incl. Islands)	8
South Africa	3
Mexico (incl. Central America)	2
West Indies	2
	100

WILLIAM P. CARLETON

Wandsworth—Central Hall Circuit. 92 East Hill. General Manager, R. Simmons-Barker. Telegrams, Whirlabout, Wands, London. Central Hall Picture House, Bromley Road, Catford; Central Hall Picture Palace, Onslow Street, Guildford; Central Hall Picture House, Academy Street, Inverness; Central Hall Picture House, High Road, Lee; Central Hall Picture Palace, 3 Brighton Road, South Croydon; Central Hall Picture Palace, Portland Road, South Norwood; Central Hall Picture Palace, High Road, Stamford Hill; Central Hall Picture Palace, Upper Tooting Road, S.W.; Central Hall Picture Palace, East Hill, Wandsworth; Central Hall Picture House, King Street, Watford; Public Hall Cinema, Memorial, Hastings; Victoria Hall Picture Palace, Archer St., Notting Hill.

Glasgow—Cinema Supplies, Ltd., 105 St. Vincent St. King's, Charing X, Glasgow; Gaiety and Palace, Clydebank; Princess, Springburn, Glasgow; Portbrae Picture House, Pavilion and The Picture House, Kirkcaldy; King's, Kilmarnock; King's, Montrose; Palace, Arbroath; Globe, Brechin; Picture House, East Wemyss; Queen's, Alexandria; Haymarket, Edinburgh; Central Picture House, Govan, and Shawlands X Picture House, Glasgow.

Norwith—F. H. Cooper and Co.'s Cinemas Ltd., Station Chambers. Managing Director, F. H. Cooper. Regent Theatre, Great Yarmouth; Electric Theatre, Norwich; Regent Theatre, Chelmsford; Central Cinema, Ipswich; Electric Theatre, Empire Theatre and Theatre Royal, Kings Lynn; Electric Theatre, Wisbech; Filmland, Gorleston-on-Sea; Empire Theatre; Norwich.

Green's Film Service, 182 Trongate. Telegrfams, Carnival, Glasgow. Cinema, Tollcross, Cinema, Rutherglen Road, Glasgow; Cinema, Alloa; Picturedrome, Whitevale, Picturedrome, Gorbals, Picturedrome, Govan, Picturedrome, Bridgeton, Glasgow; Picturedrome, Ayr; Picturedrome, Irvine; Picturedrome, Leven; Pavilion, Johnstone; La Scala, Aberdeen; Pavilion, Bathgate.

King (A. B.) Circuit. Lorne Cinema, Govan, Panopticon, Glasgow; Empire, Greenock; La Scala, Grangemouth; New Cinema, Prestwick; Queen's Cinema, Langside, Glasgow; eD Luxe, Stevenston; De Luxe, Glasgow; Gaiety, Leith. Round Toll Picturedrome, Casino, Elder Picture House, Govan, Glasgow; Savoy, Dundee; Star, Partick, Glasgow; Theatre Royal, Coatbridge.

Leeds—New Century Pictures Ltd., 34 Wellington St. Managing Director, Sydney H. Carter. St. George s'Hall, Bradford; Grand Assembly Rooms, Leeds; Picture House, Harrogate; Princess Picture House, Barnsley; Carlton Picture House, Wakefield; Corona Picture House, West Gorton, Manchester; Albert Hall, Sheffield; Empire Palace, Barnsley; Coliseum, Leeds; City Picture House, Mount Pleasant Hall, Liverpool; Princess Hall, Shipley.

OPINIONS ON FOREIGN OUTLOOK

Importation Will Internationalize Industry

The importation of foreign-made films into this country will be the first step towards the internationalization of the motion picture industry. Commonly regarded as "the universal language," the business should by all means be made universal in scope.

Importing productions made abroad into America will undoubtedly tend to relieve the great need for reciprocity. Exporting films turned out in the United States serves to create a favorable impression about this country everywhere. American love, homes, ideals and characteristics taken up serve to make this land appear a desirable haven to the foreigner and causes an influx of immigrants.

Producers abroad cannot hope to compete seriously with American-made films here as yet, because few pictures made there are consistent with American ideas There are some, however, that are up to the mark, and these should prove marketable in the United States. Our standards are rapidly being recognized as the criterion and the only hope for foreign producers is to emulate us.

PAUL H. CROMELIN, Inter-Ocean.

Exchange Rates Foster Invasion

While foreign films for general excellence are not comparable with those turned out in the United States, the best productions made in France, Italy and Germany rank with our superlative efforts, our standards being used as a criterion. An invasion of America by foreign producers is imminent, however, present exchange rates making it possible to produce much more cheaply abroad.

In France, an extravagant production can be made for 200,000 francs, which in American currency would be about $14,000. Accessories there being generally very inexpensive, American directors and technical men can demand large prices for their work, not bringing the cost of production up very much and insuring a high grade product there With foreigners taking advantage of this state, the local market will probably be affected by next season, the effect growing greater gradually. It is possible if not likely that a condition such as once existed, with the majority of films here being foreign, may recur.

English financiers are rapidly awakening to the possibilities of the motion picture and are backing the industry heavily. The French have a splendid section for film manufacturing in the Riviera, while Germany is progressing. Italian films are not marketable here.

The exporting outlook for trashy productions is not favorable, but for good pictures there will always be room abroad. Americans have one great advantage—the population is cosmopolitan, making possible films with universal appeal. In England, France, Germany and other lands, the director, artists, performers and other people are almost invariably of the same nationality which make it difficult to give pictures an international coloring.

Of course, American films are most popular in English speaking countries, about 75 per cent of those used in England being American, and in Australia about 90 per cent of the pictures shown being made in the United States. All countries excepting Germany and Russia are importing productions made here, and before long the market in those lands will be opened.

DAVID P. HOWELLS.

Exchange a Factor

The question of the possibilities in the foreign market for American films is one that today requires much more attention than it did during the years of the war.

French and Italian producers are making very serious efforts to re-establish themselves in foreign fields, this being especially noticeable in Latin America. British productions are appreciably on the increase. Germans just now are doing everything possible to get a foothold again. Although the majority of European films do not approach the average American productions, occasionally some special European productions meet with decided success. Two or three German films recently have been most favorably received throughout Brazil and Argentina. The Americans have fixed themselves very firmly in Latin America, and by giving proper attention to this market their position certainly can be maintained. With the existing rate of exchange, however, European producers are able to supply the Latin American market at a price sometimes one-half that asked by American concerns for the same class ofproductions, Furthermore, European producers are far more lenient with their concessionaires, allowing as much as ninety days credit in some instances With the increasing amount of material which will henceforward undoubtedly be offered in the foreign field, American producers may have to make considerable changes in their price schedules to meet foreign competition.

The outlook for the next year is indeed promising, though the great thing to be desired is not only the present business but the establishment of permanent relationships to extend indefinitely into the future. To obtain this end it will be necessary for the American producers seriously to consider the question of price adjustment and credit facilities.

MAX GLUCKSMANN.

WILLIAM DESMOND

RECENT RELEASES

"THE BROADWAY COWBOY" and "THE PARISH PRIEST"

EARLY FALL RELEASE

"WOMEN MEN LOVE"

Barnstyn's Views

Different countries in Europe, as England, France, Italy, Germany, Scandinavian countries and Holland have since the end of the war, considerably increased the number of their own productions and principally Great Britain and France where the picture industry was very much effected by the war, have fully recovered and are producing at present, more than they ever did.

So have for instance, the Grangers Film Service, Lt., London, who never produced before, made an affiliation with the Hollandia Filmfabriek in Haarlem, Holland, where about 20 productions yearly will be produced principally with English stars.

Various French firms who stopped producing during the war have resumed work again and if I consider that Germany has been able to do without any foreign productions during the four years of the war and since the armistice, up to the present moment on account of the embargo for the importation of foreign film not yet lifted, then this may show you that those countries can do eventually without any American production if they are forced to.

A quite different matter, however, is for all countries here the importation of foreign made films is allowed and in those countries the American productions are in great favor although a domestic production will most times have more value on account of names of authors and stars.

Production in Europe may develop to any extent. Nevertheless, it is my opinion that the better American productions will always find a ready market in the entire of Europe, unless exchange conditions do not make it prohibitive to buy the American pictures.

On the other hand, I think that the American renting exchanges will have to change their policies in distributing American productions exclusively by purchasing also a number of foreign made productions, and I am absolutely convinced that within a very short time, various foreign productions will be distributed in this country.

The market in the United Kingdom suffers enormously on account of the advance booking system there and unless a good number of picture houses will be built within a few years, conditions will not change there at all.

In France, conditions are very poor. To my opinion, there is not a single renting exchange in France who makes real profit and all those who are not backed up by own theaters, are bound to lose money. I don't think that any of the existing exchanges in France are making money at all by themselves.

I understand that the American producers who give their productions to French distributors on a sharing basis are not so very satisfied with the results, and the reasons are, in the first place, the small amount of picture houses for such a big country, (about 1,200), the poor system of distributing and the low renting prices on account of the competition.

J. C. BARNSTYN, British & Colonial Trading Co

Ziehm's Interesting Views

In answering your question, "What do you think of the possibilities of foreign films in America?" I would say that they are becoming a decidedly more important factor in this country than they have been for many years. Even now, a number of elaborate European pictures have been secured for American distribution and more are on the way. It would not be suprising if foreign competition, providing the films prove acceptable to the American taste, will tend to lower rentals. The ultimate success of European pictures in this country must, of course, depend upon their merit when compared to the product of our own studios.

The question, "Do you believe the export field will be a prosperious one for the next year?" may be combined with the next question, "What do you think of the attitude of American producers toward the foreign market?" I have consistently maintained that there is much undue pessimism about the foreign market because of the unsettled conditions following the war, and the unsatisfactory exchange rates. The market is still there to be developed and the success of American distributors must depend largely upon the tact with which they approach prospective buyers. There is no doubt about the average American picture being superior to the average of any other country; but the days of monopoly, such as existed during the war, are over.

The take-it-or-leave-it attitude that our distributors too frequently have adapted when dealing with the European trade must give way to genuine salesmanship conducted by men who recognize the business customs and traditions of the countries in which they are operating. Granting this business acumen, I see no reason why the export field should not be an extremely lucrative one for American producers.

The pictures that score the greatest success, will, of course, be those that have the most appeal in dealin with fundamental human emotions, rather than with subjects too closely connected with our local life. In practically all European countries there is a steady demand for good American dramas and comedies, and this demand will increase with the completion of the new theater now being erected.

ARTHUR ZIEHM, Goldwyn.

Something to Think About

Foreign productions must inevitably reduce America's foreign sales. In the past 3 or 4 years there have been none; now they are steadily coming into the market from various countries, and unless the world buys more, America must sell less, especially as there is also a tendency not to produce as much in the U. S. A. Foreign productions will offer as a set off to American excellence, change of artists, treatment, atmosphere and story which foreign countries will welcome. The frequently expressed idea that foreign countries are years behind America in production methods may be quite true, but it isn't merely production that makes sales. Much excellent production has been wasted on worthless or unsuitable stories. Good stories and treatment of dramatic possibilities will excuse—temporarily at any rate—many technical shortcomings and in the meantime Europe will catch up. Already American producers are being attracted there; more will follow and there are good men there that will get backing.

America's method of conducting foreign sales has in the past not done much to ensure future good will. In many cases foreign buyers have to deal with brokers or middlemen who have no interest in anything beyond the royalty they can collect for franchise rights. Delivery of prints, advertising and accessories does not concern them, they merely pass orders along to other firms and consider the transaction settled. It never enters these gentlemens heads that in many countries they have no rights to sell at all, should the picture not meet with the approval of the censor there, and there is an obvious reluctance and in some cases a refusal to allow credit for pictures which are not permitted to enter a country but are held by the customs when rejected by censor, and have consequently to be returned to America.

Does the American foreign market salesman concern himself about difficulties of transport? Does it matter to him that any foreign country can send film here by mail or between themselves but no films can be mailed from here to foreign countries? Is he at all sympathetic about the varying rates of exchange and the cost of paying dallors here?

Does he worry because a Laboratory treats the buyer as though he were a crook trying to beat it for something and ships its prints to him C. O. D., without warning; demanding cash and even through its agents refusing to accept certified checks in payment.

Not at all! These petty details that mean so much to most foreign buyers do not keep the American film merchant awake at nights. Those of us who have had the experience of buying in various countries cannot help contrasting America's arbitrary attitude and lack of courtesy with the

DORIS PAWN

RECENT RELEASES

"TOBY'S BOW" "THE STRANGE BOARDER"

EARLY FALL RELEASES

"ROSA ALVARA" "LI TING LANG"

and Betty Compson's second starring vehicle to be released by Goldwyn

very different treatment accorded by the traders of other markets where the hold up game is not practised so vigorously and business is done on far more equitable methods.

American film men should not delude themselves. Reorganization of their foreign sales methods will not save them, but may do something towards placing their productions on a more equal footing with those of foreign countries. Picture for picture foreign countries will produce at far less cost than American studios because living conditions and general overhead—unreasonably inflated here—are much less expensive there. Difference between the pictures themselves, if in favor of America technically, will be more than equalized by the change of story, artist, method of treatment and atmosphere and last but not least, the very much better, more painstaking, more courteous and more equitable treatment accorded to buyers than is on the average offered by American merchants. There are exceptions of course, but these only go to emphasize more emphatically the shortcomings of the majority and it is the majority that usually largely influence trade.

W. A. ROBBINS,
Co-operative Film Exchange, Ltd.

Only Italy Can Hope to Compete With U. S.

American productions are the best in the world to-day and there need be no fear of foreign competition in the United States for some time to come. In Italy, however, the climate and atmosphere are so good, the studio accomodations of such a calibre, that with sound American organization, American direction and management, that nation can undoubtedly become a competitor.

As far as historical pictures are concerned, Italy ranks first, with France running second. The Germans have produced some fair films, but there is too much sex work in them, and there is little danger of their affecting the local market very seriously.

One fact has been established—American pictures will ge will anywhere. In Italy there is great enthusiasm over them. Fairbanks, whom they call "Lampo" (lighting) and Mary Pickford being very popular. They like slapstick comedy there also.

The only hope for foreign producers is to cooperate with Americans, and work according to United States standards. An effort to make art the principal feature rather than business, is the greatest fault in Italy in which the industry ranks third in importance. Next year's outlook is splendid for the export and importing business and I look to very favorable results.

FERDINAND O. V. LUPORINI.

Exchange a Problem

"There is no established list of foreign percentages on productions. In certain foreign territories such as the Far East and South America certain productions, regardless of their merits, bring the same price. For instance, all serials in South America bring substantially the same figure. The price does not vary more than $500 either way and the same applies to programmed features. In England there is a maximum figure that can be paid for even the best of attractions.

"There is no staple percentage and prices vary only because conditions vary so that each proposition must be based upon current conditions.

"As long as American producers maintain their present high average of production and even excel present productions, they will always have a sure footing in the foreign market.

"However, foreign films of merit will find a more ready reception in the United States than they have received heretofore.

"The export field will be prosperous because among other reasons the import field will be enlarged and the reciprocity of the motion picture industry with respect to export and import will follow. The American producer will, however, regulate to a greater extent than heretofore the method of foreign exploitation because Americans will produce in foreign countries.

"But Export and import will not be reduced to a profitable or sure basis until there is a more staple rate of exchange and it behooves the American producers to urge its influence upon Congress to engage in a trade or exchange agreement with foreign countries. This, not alone to protect the American producer or exporter, but also the foreign buyer. The motion picture industry has not wielded the influence it possesses and is altogether unmindful of its power, its privileges and its rights. Congress has enacted laws to protect other interests that export its merchandise; so, too, should Congress be called upon to protect the fifth largest industry in the United States. That too little consideration is given by our Government to the export and import trade as far as it applies to motion pictures is proven by the meager, slipshod and unsatisfactory information furnished by American Consuls in foreign countries concerning conditions as far as they apply to the motion picture industry existing in the countries of their assignment. The Export Division of the Interstate Commerce Commission possesses little or no reliable data concerning the industry in foreign countries, and from where else can we secure our information, if not from our own Government?"

THE FROHMAN AMUSEMENT CORP.
Wm. L. Sherrill President.

Outlook Promising

"The question of the possibilities in the foreign market for American films is one that today requires much more attention than it did during the years of the war.

"French and Italian producers are making very efforts to re-establish themselves in foreign fields, this being especially noticeable in Latin America. British productions are appreciably on the increase. Germans just now are doing everything possible to get a foothold again. Although the majority of European films do not approach the average American productions, occasionally some special European productions meet with decided success. Two or three German films recently have been most favorably received throughout Brazil and Argentina. The Americans have fixed themselves very firmly in Latin America, and by giving proper attention to this market their position certainly can be maintained. With the existing rate of exchange, however, European producers are able to supply the Latin American market at a price sometimes one-half that asked by American concerns for the same class of productions. Furthermore, European producers are far more lenient with their concessionaires, allowing as much as ninety days' credit in some instances. With the increasing amount of material which will henceforward undoubtedly be offered in the foreign field, American producers may have to make considerable changes in their price schedules to meet foreign competition.

"The outlook for the next year is indeed promising, though the great thing to be desired is not only the present business but the establishment of permanent relationships to extend indefinitely into the future. To obtain this end it will be necessary for the American producers seriously to consider the question of price adjustment and credit facilities."

JACOBO GLUCKSMANN.

Expansion Anticipated by Shauer

The gradual improvement in exchange rates and indications that the nations of the world are succeeding in bringing about a satisfactory readjustment of business conditions on a peace basis, give promise of a record-breaking increase in the film export business during the coming year.

"Despite the unsettled business conditions existing in the world, the foreign business of Famous Players has shown a tremendous increase in the last year, and we expect a continuation of this record-breaking growth in the coming year," said Mr. Shauer. "The international appeal of Paramount Artcraft is indicated by the fact that it is becoming necessary to increase and improve our distributing facilities in all sections of the world in order to meet this demand. Much time and attention will be given to the improving of the distributing organization.

E. E. SHAUER,
Famous Players.

LEWIS S. STONE

RECENT RELEASES

"Held by the Enemy" - - - - - Lasky
"Milestones" - - - - - - - Goldwyn
"Beau Revell" - - - - - - - Ince
"The River's End" - - - Marshall Neilan

COMING RELEASES

"Nomads of the North" - David M. Hartford
A JAMES OLIVER CURWOOD PRODUCTION
"No Drums Were Heard" - Marshall Neilan
"Bob Hampton of Placer" - Marshall Neilan

David M. Hartford

Directing

JAMES OLIVER CURWOOD PRODUCTIONS

FOR FIRST NATIONAL

Nineteen Nineteen Release
"BACK TO GOD'S COUNTRY"
A First National Special

Nineteen Twenty Release
"NOMADS OF THE NORTH"

Nineteen Twenty-One Release
"THE GOLDEN SNARE"

Here is the most remarkable cast ever assembled for a single motion picture

LILLIAN GISH	JOSEPHINE BERNARD
RICHARD BARTHELMESS	GEORGE NEVILLE
MARY HAY	EDGAR NELSON
BURR McINTOSH	KATE BRUCE
LOWELL SHERMAN	FLORENCE SHORT
CREIGHTON HALE	VIVIA OGDEN
PORTER STRONG	EMILY FITZROY

ALL PERSONALLY DIRECTED BY

D. W. GRIFFITH

FOR HIS MAGNIFICENT ELABORATION OF

"WAY DOWN EAST"

From the stage play by Lottie Blair Parker and Joseph R. Grismer. Presented for twenty-two years by William A. Brady.

THE SOCIETY SCENES A RIOT OF SPLENDOR AND ELEGANCE, DISPLAYING A COSTLY ARRAY OF GOWNS BY LUCILLE AND FURS FROM THE ESTABLISHMENT OF OTTO KAHN, INC., OF NEW YORK.

THE SNOW AND FLOATING ICE SCENES DECLARED THE MOST MARVELOUS EVER SECURED IN THE WORLD HISTORY OF MOTION PICTURES.

THE MOST PROFOUND

GRIFFITH PRODUCTION

SINCE "HEARTS OF THE WORLD"

For Full Information Address ALBERT L. GREY, General Manager
D. W. GRIFFITH, INCORPORATED
Suite 303 Longacre Building, 1480 Broadway, New York City

Paramount's Foreign Offices

Offices and allied organizations for the distribution of Paramount Artcraft pictures are as follows:

Famous Player-Lasky Service, Ltd., distributors, for Great Britain and Ireland, with offices in London, Liverpool, Manchester, Birmingham, Cardic, Leeds, Newcastle and Dublin.

The Famous-Laskly Film Service, Ltd., distributors for Canada, with offices at Toronto, Montreal, St. John., Winnipeg, Calgary and Vancouver.

Feature Films, Ltd., distributor for Australasia, with offices at Sydney, Adelaide, Perth, Melborne, Brisbane, in Australia, Wallington in New Zealand and Hobart in Tasmania.

Societe des Etablisements Gaumont, distributors for France, Belgium, Holland, Switzerland, French Colonies and protectorates Egypt and Asia Minor, with offices at Paris, Lyons, Toulouse, Berdeaux, Marsaille, Lille, Nantes, Nancy, Strassbourg, all in France; Brussels, Belgium, Geneva, Switzerland and Cairo, Egypt.

Famous Players-Lasky Corp., distributors for Denmark, Sweden, Norway and Finland, with offices at Copenhagen, Denmark, Stockholm, Sweden and Christiania, Norway.

Sociedad General Cinematografica, distributors for Spain, Argentina, Uruguay and Paraguay, with offices at Barcelone, Spain; Buenos Aires, Argentine and Montevidee, Uruguay.

Poliçulas D'Luxe' America De Sul., distributors for Brazil, with offices at Rio De Janerire and Sac Paulo.

South Pacific Paramount Co., distributors for Chile, Bolivia and Peru with offices at Santiago, Chile.

Caribbean Film, distributors for Cuba, West Indians, Veneezuela, Costa Rica, Nicaragua, Guztemala. San Salvador and Honduras, with offices at Havana, Cuba and San Juan, Port Rico.

Continental film Co., distributors for Mexico, with offices at Mexico City.

Nippon Kataudo-Shasin Kaisha, distributors for Japan, with offices at Tokyo.

International Films

The future points toward great international films; it will be these films which will contribute to the development of the moving picture trade in 1921.

Next year, the European editors in the hope of regaining the place which they held on the American market before the war will edit in addition to their national production great international films which will rival the most important productions made in America today.

We are not without realizing the progressive effort of our competitors overseas, and we are making the necessary efforts not to allow any distance to exist between us.

Several large American firms, following the example of the Famous Players which is already established in London, are building studios in France and Italy.

A new moving picture era is beginning——

Like Art, cinematography will belong to no particular country. With a view to universal diffusion, the subject of scenarios will become internationalized and by this very fact will be elevated, humanized.

Scenes will be taken not only in the exact artistic reconstitution of the interiors but in the real sites where the action takes place. The future exigencies of the screen will abolish distances and frontiers. We will then no longer see in studios nor in the open the reconstruction of expensive sets representing a European city or an Oriental panorama.

The international moving picture companies which are now forming will work as well on the banks of the Thames as on the shores of the Tiber. Paris will no longer be represented by a vague night cabaret scene, but by scenes taken at the Champs Elysees, at Montmartre, as will be the case at Cairo, Brussels, on the Bosphorous, or in the Alpes.

The fusion of international interpreters will lend an increase of truth and charm to the distribution of these coming films, which will, certainly, by the diversity of scenes and the new technical means used the compete for success, obtain the approval of all publics.

Let us hope, therefore, for the coming of the international film, whose success will contribute in a large degree to the developmentof the industry of the Silent Art.

LEONCE PERRET.

BUREAU OF COMMERCE REPORTS

It is suggested that those interested in the export and import field should communicate with the Bureau of Commerce, Washington, D. C., and make application to receive the commerce reports issued by this bureau and which from time to time contain informative and helpful data bearing on the industry. Among the more interesting reports issued by this bureau during the past year are the following:

The Motion Picture Business in Germany

(Counsul Frederick Simpich, on duty with American Commission, Berlin, Feb. 20, 1920.)

No other industry in Germany has been so active in the past 14 months as the film business. The motion-picture theaters in the larger cities handle enormous crowds every night. Few foreign films are shown because of the present law prohibiting their importation. After May, 1920, it is understood that foreign films may be imported. It is reported that the president of the Universum Film Co., which is one of the largest in Europe, is proceeding to the United States to buy American films for exhibition in central Europe.

The German Authors' League, whose membership includes practically all reputable German authors and playwrights, has signed a contract with an American theatrical concern giving it the sole right to film their stories and plays in America and to market them throughout the world (including Germany); these German authors and playwrights receiving in turn advance cash payments and subsequent royalties. This same American theatrical group has also contracted with certain famous German and Austrian composers and directors for work in America.

Number and Character of Theaters

There are about 600 playhouses in the country and about 3,200 motion-picture theaters. Less than 3 per cent of the old theaters have been converted into "movie"houses. Most of the picture theaters are divided roughly in three classes:

(1) Small family theaters, in provincial towns, where the admission runs from 550 pfennigs to 1½ marks.

(2) Second-class theaters, where the admission runs from 1½ to 6 and 8 marks, including a luxury tax of 20 to 25 per cent.

(3) The high-class playhouses of Berlin, Leipzig, et., where the admission runs as high as 15 marks or more.

The motion-picture theaters of Berlin are more comfortable than the average first-class motion-picture house in America. For example, loges with four armchairs will occupy as much floor space in a German theater as 10 seats in the average American theater. Much open space is also given over to aisles, promenades, lobbies, etc.; also larger and better orchestras are provided.

In the provincial towns many very small picture theaters are in operation, some with a seating capacity as low as 100; the larger picture houses in the cities have a maximum seating capacity of 2,400. The estimated seating capacity of all the motion-picture theaters in Germany is 1,000,000. When the average price per seat and the general crowded conditions of the theaters are considered, some idea of the enormous sum spent annually in Germany on motion-picture tickets can be gained.

Organization of the Industry and Salaries Paid

The salaries paid to stars and famous directors in Germany (considering the depreciated mark) are very small compared with American salaries; well-known directors receive from 40,000 to 200,000 marks a year. Average performers reg-

BILLY BITZER

Shooting A Scene For

"Way Down East"

D. W. GRIFFITH PRODUCTIONS

ularly employed by producing companies receive from 40,000 to 60,000 marks per annumn; the highest-priced "movie" stars are said to receive between 300,000 and 400,000 marks a year.

Some of the best directors are also stockholders in the producing corporations. Bonuses are sometimes paid to directors, provided they complete a picture within a specifid time. A good director is at a premium in Germany, as in the United States. The highest-priced camera men receive about 40 marks a day; 125 marks a day is about the average salary.

Some of the German performers work for two or three companies during the same day, going from one studio to another and playing various parts in widely differing productions. Nearly all the "movie" players in Germany, and especially the better ones, are still connected with the legitimate stage. Most of the stars are tied up on long contracts.

Pre-War Imports of Films—Studio Conditions

Previous to the war, and, in fact, during the first years of the war, American pictures were very popular in Germany, especially the cowboy and animal pictures. However, prior to the war the number of pictures sent to Germany from the United States was not particularly large, on account of producing conditions in the United States and the large domestic demand.

The present law borbidding the importation of foreign-made films up till May, 1920, was passed at the instigation of the 200 or more film exchanges and producers of films in Germany; but the public demand for foreign films is such that it seems unlikely this law will be extended beyond May, 1920.

Previous to the war Italian and French pictures were also popular in Germany, but none is now on exhibition, and German theatrical men say that public prejudice will prevent the exhibit of French-made pictures for a long time.

The studios in Germany are small and poorly equipped, compared with American studios, but they are improving. During the summer time the German studios enjoy practically the same conditions of sunlight for photography as prevail in America, but winter conditions are more difficult. The Ufa and Bioscop corporations have studios in Berlin (where the are 11 large studios in all) that are well built, lighted by electricity, and operated throughout the season of poor sunlight. Certain German companies have been sent to the Mediterranean countries to make pictures, for the sake of better sunlight and different scenery. There are in all Germany about 25 big studios. The camera work is good, the costuming is very good, and the building of sets and decorations is excellent; but the criticisms of German-made films most often heard from American experts are: (1) Lack of action and speed; (2) titles are too long and the films themselves often run an interminable length of 10 or 12 acts; (3) the use of an undue proportion of melodrama and tragedy. American motion-picture investigators in Germany state that American comedy pictures would undoubtedly meet with an enormous success in Germany.

Distribution of Films

Germany is divided into six sections for the distribution of films by the big companies. The films are sent out by express, but are not insured by the companies, and their delivery to the subscribing theaters is less accurate and speedy than in the United States. There is a minimum price for the rental of films, but no maximum, the increase being in proportion to the attendance.

The larger producers and manufacturers have signed contracts with many of the theaters to use their films exclusively from now till 1921. Many of the smaller theaters have refused to sign these contracts, the owners declaring that they wish eventually to secure American pictures. The opinion is general among informed persons that, except for certain local producers and manufacturers, there exists throughout Germany a great demand for American films. This demand is realized, and it is said the Ufa Corporation has already bought and is now making payment on 75 American films, which it hopes to import after May, 1920, when the film embargo is lifted.

Films are not distributed on credit in Germany. The producer requires an inital deposit for the option for the territory, and when the film is delivered the balance in cash is collected.

Influence of American Films and Methods

The German producers and exhibitors keep close watch on the motion-picture situation in the United States. They know all about the so-called American invasion and conquest of the picture field in England, and they anticipate an American invasion of Geermany. Practically all of the reputable American moving-picture magazines and journals reach Germany; many American moving-picture men have also investigated this field lately, and through these and other sources the German producers are in close touch with the trend of film affairs in the United States. When a famous American picture arouses interest in Denmark or some nearby country, the German film interests send their observers up to watch its success and earning powers. Certain well-known American stories have been adapted to the films in Germany, the same plot and characters being used, but the title being changed. An American moving-picture expert recently here investigating conditions, says that the influence of American "movie" rat is most noticeable in Germany; that even within the past few months a marked improvement in plotting, costuming, action, photography, settings, and especially continuity is very noticeable.

Theater Tax—Industrial Films for Advertising Purposes

The method of taxing theater tickets and makings returns to the Government authorities is about the same in Germany as in the United States; and, notwithstanding the economic distress of Germany the crowds at the "movie" theaters seem to be increasing. One German economist states that this is due to the general "forget-the-war" feeling. An American investigator lately found nearly every picture house in Germany running to capacity and the Berlin theaters turning away hundreds every night.

The Deutches Lichbilt at Berlin is a German moving-picture advertising concern, backed by the Government and certain private corporations such as the Krupps, which produces and distributes industrial films. This concern has endeavored to advertise German industries in South America and other foreign countries by distributing such films. Within the last few months it has also begun industrial educational work in Germany. This concern has lately taken over the National Pictorial News Weekly, which corresponds to the Hearst-Pathe News. An arrangement has been made between the Deutches Lichtbilt Co. and an American company to exchange weekly news films—news films not being excluded under the embargo.

It is reliably reported that in a very few instances negatives have been made (called "dupes" or "replicas") from certain American positive films, originally sold for exhibition in neutral European countries and that prints made from these negatives were later smuggled into Germany.

Operatives in Motion Picture Business Are Organized

Certain unions or organizations exist among theatrical employees in Germany. The actors are organized into the "Buhnengenossenschaft," and the musicians, stage hands, etc., are organized into what is known as the "Centralverband der Kiniandestellter." The musicians in the orchestras are further controlled by the German Musician's Union. Theatrical ushers also belong to a union, but their wages are small, seldom running over 10 marks a day; they are expected to make up for this small salary by the sale of programs; also, as in other European theaters, the German ushers expect a tip for showing patrons to their seats.

A new film industry lately developed in Germany is the so-called "home film;" that is, the manufacture and distribution of a small cheap apparatus for furnishing moving-picture entertainment in private homes. This industry has lately

GLADYS HULETTE

with D. W. GRIFFITH

been interrupted by a police regulation, which controls the exhibition of films.

According to recent press reports, Berlin will soon possess the largest film studio in the world. The Albatross Rircraft Works in Johannisthal are transforming their airship hangar into a moving-picture studio; this studio will be about 450 feet long and nearly 200 feet wide.

Argentine

In Buenos Aires alone there are 131 moving-picture theaters, and almost every town and suburb of the Republic now has its "cine" theater. Therefore, commercila organizations would do will to aid the film companies in sending into Argentina those pictures that are not only interesting in plot but also valuable as far-reaching advertising mediums

British Purchase of German Cinema Interests

It is reported in the London Daily Express that Maj. Norman Holden and Mr. J. C. Graham (the latter of the Famous Players-Lasky Corporation) have, acting for British interests, "purchased from the Germans their holdings in more than 150 cinema theaters in foreign countries." It is stated that the theaters are located in Bulgaria, Roumania, Serbia, Holland, Poland, Turkey, Denmark, and Switzerland.

Motion Picture Company Organized in Peru

A joint-stock company has been organized under the laws of Peru for the purpose of producing motion-picture films. The company has a well equipped laboratory capable of developing and printing 1,500 feet of film per day. Cameras and operators have been obtained from New York and several well-known American actors and actresses have been engaged. (The name and address of the general manager have been supplied by Vice Counsul James H. Roth and may be obtained by referring to file No. 6672.

Motion Pictures in Japan

Japan offers a good market for moving-picture films, as there are about 600 houses, practically all controlled by two circuits, which show films regularly in addition to the two or three thousand theaters in which moving pictures are shown occasionally. In the larger cities the daily attendance at each cinema averages 1,000 persons. Prices of admission vary from 5 to 30 cents, children under 15 and soldiers and sailors being admitted at half rates. From $100 to $500 ins paid by the theaters as monthly film rental, for which they receive enough reels to make a varied program, changed weekly.

Switzerland

(Counsul Francis R. Stewart, Berne.)

Motion pictures have not, as yet, penetrated to all sections of Switzerland, but reports show that progress is being made from day to day. The war had a very istmulating effect upon the industry, all the belligerent countries having used this means for propaganda work; and while no one can state what effect this propaganda had upon indvidual opinion regarding the war, it has had the result of converting the people to this form of amusement. Compared with other countries and considering the population, Switzerland possesses to-day a relatively small number of motion-picture theaters and none at all of any great seating capacity. As a result,the smaller houses are very well patronized and their owners are apparently making large profits.

Film Rentals—Government Censorship

The independent theaters lease their films at prices ranging from 0.40 francs to 2 francs per meter (meter=3.28 feet) per week, but for special features a percentage of the gross receipts of the theater is demanded. As in the United States, the age of the film affects the price. The practice of having a regular program at a fixed rental is not followed in this country. The exchanges buy the films, with exclusive display rights, from the producing companies (generally only one copy, as the territory is small) and hold the person showing the films responsible for their safe return to the exchange. Worn-out films are destroyed when beyond repair, but the purchasing exchange has the right to make reproductions if it so desires.

Each new film requires the approval of a Government censor in each city or Canton before it can be shown. This service must be paid for in some places, while in others it is given free. No special days are fixed for the release of new films as in the United States, but, naturally, the importing exchanges give their own theaters first call. Advertising matter must be paid for by the theaters.

(The names of two publications in Switzerland devoted to the motion picture industry, and a list of names of the leading dealers in motion-picture films in Switzerland may be obtained from the Bureau of Foreign and Domestic Commerce or its district or co-operative offices by referring to file No. 1300039.)

Belgium

(Vice Counsul Charles W. Drew, Jr., Brussels, Dec. 23, 1919.)

American motion pictures have proved extremely popular in Belgium and are at the present time shown regularly at most of the best Belgian picture theaters. Films are generally purchased in Beligum with an exclusive right (monopoly) clause secured by contract. The duration of this contract is, as a rule, from three to five years. Quotations are preferred per meter, that being the unit of measurement of the country. Belgian purchasers seldom desire more than two copies of a film. Comedies are usually purchased in a single copy, while dramas which promise to be sufficiently interesting are taken in duplicate. The usual price for single copies of ordinary films is 1.50 to 1.75 francs per meter. The number of reels in a drama is said to be of no great importance; the feature films, however, are generally in the vicinity of 1,500 meters in length. Comedies range from 500 to 800 meters. Films in episodes (series pictures) are proving popular in Belgium, especially in the provincial cities.

There is at the present time no censor for motion pictures in Belgium, but the advisability of appointing one is being strongly considered by the Chambre des Deputes.

Kinds of Films Demanded

Films dealing with religion, except when well handled from the broad standpoint of Christianity in general, are not in demand. Themes involving political questions, drunkenness, murders, etc., are not popular. It is only exceptionally good films of the war that are still interesting, the public have ceased to demand pictures of this sort.

The most popular screen subjects in Belgium at this time in the approximate order of their appeal are: (1) Society dramas, especially when rich in luxurious scenes, furnishings, etc.; (2) melodramas with rapid, forceful action; (3) comedies, particularly the exceedingly comical variety; (4) dramatic comedies with rapid action; (5) Far West (cowboy) scenes, if low in price; (6) detective dramas in limited numbers, and (7) series pictures at a moderate price. Dramas with wild animals and thrilling situations, as well as circus pictures, are also in moderate demand.

American films have been well received in Belgium. During the war many French firms purchased American films, with exclusive rights for France and Belgium, and all these films have been introduced on the Belgian market since the armistice. French films are well known also, and there is a limited number received from Italian, Norwegian, Swedish, and Danish producers. At the presenttime no German films are on the market, but it is predicted that two or three strong German producers will make every effort to regain their former business here.

There are 811 motion-picture theaters in Belgium; but outside of the larger cities, such as Brussels, Antwerp, Liege and Ghent, many of these play only three days a week, generally on Thursdays, Saturdays, and Sundays. Very few of the theaters are equipped with organs. Music is furnished generally by either a piano or an orchestra. In a few of the better theaters in the large cities the music is made something of a feature.

LOUIS C. BITZER

Cinematographer

With D. W. GRIFFITH
"Romance" "Coincidence"

PAUL H. ALLEN, U. S. C.

CINEMATOGRAPHER

David Wark Griffith Productions

"IDOL DANCER" "THE LOVE FLOWER"
"WAY DOWN EAST"

Photographed Robert Harron in the "*Brass Bowl*"

Own 1920 Bell-Howell and Pathe Camera

D. W. Griffith Studio
Mamaroneck, N. Y.

The best-known and most-used projectors are those manufactured by the French firms of Pathe, Gaumont, and the German firm of Hernemann. The writer has been informed that Belgium offers an excellent market for American projection apparatus if it can be handled through a depot in Brussels, carrying a small but representative stock.

The Belgian motion-picture industry is organized under the Chambre Syndicate de la Cinematographic, Palais de la Bourse de Commerce, Bruxelles. Practically all Belgian motion-picture men are members of this organization.

Suggestions to Motion Picture Producers Selling Films in China

A suggestion has been made by Consul Stuart J. Fuller, Tientsin, that the interest in moving pictures in China could be considerably increased by inserting well-worded Chinese texts in addition to those in English. There are at present about half a dozen motion-picture theaters in Tientsin, of which the leading foreign house has a capacity of 600, and the Chinese ones seat from 500 to 2,000 people and give two shows daily. Films from most of the larger American companies are exhibited, the popularity of the stars being about the same as in the United States.

Constantinople

(Consul General G. Bie Ravndal, Constantinople)

The first cinema was installed in Constantinople in 1905. It enjoyed a great success. A few months later one of the theaters, with the largest seating capacity, was almost entirely given over to moving picture shows. The majority of the films projected belonged to the firm Pathe Freres. Today there are 11 moving picture theaters in Constantinople, besides smaller halls temporarily mounted.

There are now four importers of films in Constantinople, all of whom have agents in Smprna and in a few other cities in Asia Minor. The Cine-Theatrale Corporation has correspondents in Athens, Sofia, and Bucharest, as they sometimes buy films on a royalty basis with exclusive rights tor the Balkan States.

Usually all films are bought on a royalty basis. A single print is purchased, which is projected in one or two local theaters and then used for one year at least in all the moving picture halls of Smyrna, Beirut, Trebizond and other cities of the country.

According to the style of the film and popularity of the performers, films are paid for at rates varying between 6 to 9 cents a foot. From 1,690 to 2,000 yards, divided into four or five reels, is the most desirable length of a film. Serial films are now successfully introduced; most of these are detective dramas of a total length of 9,000 to 10,000 yards, divided into 25-30 reels.

There is no censorship of moving pictures in Turkey except on religious pictures. The exciting films like hunting and war stories, cowboy dramas, etc., are very popular; they are known as "American Films." Educational films as well as cartoon and animal pictures are not appreciated, while people take a tremendous interest in comedies, society drama, detective drama and episodes of the late European war. But appreciated above all are the Italian films with performers like Maria Carmi, Pina Menichelli, and Ida Borelli. Next to these come the French and Danish films, while English and Russian films are unknown here.

The only periodical read by film importers is the French "Courier Cinematographique."

(A list of importers of films in Constantinople may be obtained from the Bureau of Foreign and Domestic Commerce, or its district or cooperative offices by referring to file No. 5204.)

Motion Picture Films in Cairo

(Charge d'Affaires Frederic de Billiers, Cairo, Egypt)

Cairo has about 10 motion picture theaters, each seating on the average 500 persons. Several of the larger houses, however, are capable of holding an audience of over 1,000 persons.

Most of the films shown at the present time are French and Italian, but an American film of good it appears. There is a distinctly good opening quality is given an enthusiastic welcome whenever here for the better-class American films It is te be hoped, however, that film exporters will discontinue furnishing to the Cairo market antiquated and machine-worn specimens of American photo plays. Films are imported and distributed directly among the cinema houses by several dozen firms at Cairo, five of which make a specialty of importing American films.

There are no motion picture magazines published in Egypt, and the advertising, very little of which is done, is confined to the daily papers and signboards. The three most important daily papers are the Egyptian Gazette, the Egyptian Mail and La Bourse.

(A list of film importers in Cairo and a list of Cairo motion picture theaters can be obtained from the Bureau of Foreign and Domestic Commerce or its district and cooperative offices by referring to file No. NE-14000.)

United Kingdom

(Consul General Robert P. Skinner, London, May 14, 1920)

The motion picture industry, so far as the United Kingdom is concerned, looks back on the year 1919 as one of great uneasiness, despite the fact that the business as a whole enormously increased in prestige with the public, Parliament and press. The producing and manufacturing industry made greater strides, no doubt, than any other section of the trade, and great efforts have been made to create producing organizations that would supply the British market with British films and provide serious competition to the American films. Indeed, as is shown below, the importation of films into Great Britain from other than American sources is negligible, and today, notwithstanding the intensive advertising compaign of British film producers, the film theaters still exhibit about 75 per cent of American manufacture:

	Linear feet			Value		
Imported from	1917	1918	1919	1917	1918	1919
United States	68,196,165	44,066,425	81,014,079	$3,440,835	$2,321,525	$4,952,660
France	8,639,367	8,408,529	9,813,514	185,355	183,510	338,820
Other countries	1,818,219	1,197,247	1,945,591	125,310	133,280	187,440
Total	78,653,751	53,672,201	92,773,184	$3,751,500	$2,638,315	$5,478,920

The British Film in America—New Theaters

Great activity has been shown by British producers recently, however, and with reasonable success. A number of British films have found their way to the United States, and American theaters are beginning to open their doors to British films. The British manufacturers' most serious trouble at present is that British-made films command, on an average, double the price of American and foreign films. * * *

Italy

(Trade Commissioner H. C. MacLean, Rome, June 18, 1920)

The production of motion pictures is an industry for which physical conditions in Italy and the Italian temperament are peculiarly favorable, and, consequently, this branch of activity early attained a high degree of development. Italy now claims to rank second to the United States among the nations of the world in the manufacture of motion pictures. An idea of the importance of this in-

MABEL BALLIN

HUGO BALLIN PRODUCTIONS, INC.
Hugo Ballin, President George S. Hellman, Secy. and Treas.

First Production

The Honourable Gentleman
by Achmed Abdullah

With a very notable cast, including Rockliffe Fellowes, Mabel Ballin, Togo Yamamoto and Nellie Fillmore

THE HONOURABLE GENTLEMAN
by an author whose plays have been purchased by Belasco, Leo Ditrichstein, *et al*, is the first work of Abdullah's presented on the screen.

THE HONOURABLE GENTLEMAN
originally published in "The Pictorial Review," headed the list of great short stories of the year, in the review printed in the "New York Evening Post."

THE HONOURABLE GENTLEMAN
is considered by numerous critics as the greatest work of fiction by one of the most widely read of present-day authors.

THE HONOURABLE GENTLEMAN
treats a theme, wherein love and happiness are involved with blindness—a theme used by Victor Hugo; by the Englishman, W. J. Locke; by the German, d'Albert; by the great Frenchman, Clemenceau; in stories, plays and operas. But how differently does Abdullah, the Oriental born in Afghanistan, treat this theme! With what dramatic sense and subtle knowledge of the custom and psychology of the East, intermingling with the life of New York!

HUGO BALLIN PRODUCTIONS, INC.
366 Fifth Avenue, New York *Telephone Fitz Roy 2111*

WILLIAM BERTRAM

Directing

Vitagraph Serials

EACH ONE
BETTER
THAN
THE LAST

FINISHED
"HIDDEN DANGERS"
MAKING
"THE PURPLE RIDERS"

EXCELSIOR!!

dustry in the economic life of the country can be derived from the fact that the working capital employed is now estimated at 300,000,000 lire and the actual capital invested at 100,000,000 lire. There are 82 companies engaged in the production offilms, of which the greater number are located at Rome, which naturally presents unusual advantages from the scenic standpoint. The annual production of new films in Italy has reached 1,600,000 meters, and if it is estimated that 40 copies are made from each negative the total of printed films is 64,000,000 meters.

Motion Pictures in Burma

The closing of other places of amusement and the creation of increased interest in the activities of the world generally during the war period so stimulated the moving picture business in Burma, reports Consul Briggs, that there are eight good-sized motion picture theaters in Rangoon, five of which cater largely to European tastes, while the others are patronized chiefly by Burmans and natives of India. All these theaters are equipped with small stages and have seating capacities ranging from 500 to 1,500, comprised of at least three classes, for which the admission charges are 1 rupee ($0.32), 8 annas ($0.16) and 4 annas, respectively, while the five theaters catering to Europeans have, in addition, seats at 2 rupees and 3 rupees. In addition, there are cinemas at Mandalay, Moulmein, Maymyo, and other places in the interior, generally connected with one of the Rangoon cinemas or some importer in India. Two daily performances are given. Films are sometimes rented, from $350 to $400 for a good 30 or 40 part serial film, but are generally purchased, both second-hand and new, from ½ cent to 6 cents per foot. The programs of the cinemas generally embrace about 12 numbers, covering a variety of subjects—current events, war and other serials, travel, detective stories, and comic scenes. Serials, including war dramas, cowboy and other outdoor pictures, and comic scenes are much in demand and usually constitute one-third or one-half of the program. More than half of the program is frequently devoted to American pictures, and favoritism is shown the well-known American stars.

Bulgaria

Counsul Graham H. Kemper, Sofia, Nov. 21, 1919.

There are in Bulgaria about 93 permanent motion-picture theaters and about 23 which move from place to place, giving exhibitions in various towns. As a rule the seating capacity of the permanent theater is from 500 to 1,200, although in Sofia there is one theater seating 2,300 persons, and another seating 1,800. Admission charges have varied from 1 lev to 5 leva, according to the location of the seat. (The normal value of the lev is $0.193, but at the present rate of exchange it is worth about 3 cents in American currency). Owing to a recent Government tax of 50 per cent. on admission tickets, the price of admission will probably be advanced.

MEDITERRANEAN REGION

Isle of Cyprus

Extracts from reports issued in August by the Department of Overseas Trade, London.

Five kinemas, average capacity 500 to 600. Love dramas most popular, detectives dramas next. Only old films shown, average price paid about a penny a metre. No restrictions on imports; 8% ad volorem duty at time of importation.

Alexandria and Cairo

Four 1st class theaters and two 2nd class theaters in the former, six 1st class and four 2nd class in the latter. Many other kinemas scattered through country, but they are very primitive. The first class theaters accomodate about 800 spectators and are built on modern lines. Italian dramas formerly most popular but they are being ousted by American and French subjects. Crude dramas and slapstick comedies. Only new films imported, owing to prohibitive tariff. Good dramas fetch from £120 to £350 (English) Comedies only fetch small prices.

Port Said

Three kinemas here, and another in course of erection. Average accomodation 500. Slapstick and detectives mellers most popular. Exchange business here handled from Cairo and Alexandria.

Suez

Three kinemas. Average accomodation 500. Slapstick comedies most popular, spectacular dramas, scenic and topicals. Exchange business here handled from Cairo and Alexandria.

Constantinople

Sixteen kinemas in all, five first class. Average accommodation about 800. Modern dramas, well-mounted and staged, go down best. Italian films first in the market. Import duty 67½ and 75 Piatres a kilo: film prices around a franc per metre, payable in local currency.

Smyrna

Twelve kinemas in Smyrna and suburbs. Mostly second hand stuff. Short slapstick comedies and sensational dramas preferred. No restrictions on imports. Customs duty of 2/- per pound.

Palva. (Balearic Islands)

Three kinemas. Business handled from Barcelona. San Feliu, Twenty kinemas seating from 800 to 1,200. Business handled from Barcelona. Other Spanish towns and districts.· Palamos (two kinemas) Castillon (seven kinemas) Tomovioja (one) Candis (six) Valencia (nine) Denia (two) Villagarcia (three) Corunna (four) Cijou (five) Bilbas (nine) Santander (three).

Vigo

About 20 theaters of which ten are of any importance. Business handled from Barcelona. At Port Mahon and district there are twenty kinemas. At Iviza there are two.

Barcelona

Five kinemas seating from 400 to 700 and several smaller kinemas in the outlying district. American serials and Italian dramas most popular. Import duty 3 pesetas per kilo.

Boulogne

Most of the Spanish exchange business is handled here. It is estimated that there are 1,000 kinemas in Spain, of which about 10% open daily and the others Saturdays and Sundays only. In Barcelona itself there are 36 kinemas, the largest seating 2,500. This is the largest kinema in Spain. The other halls hold from 1,200 to 30. Serials and slapstick comedies, detective and adventure dramas go best. Italian films very popular. No restrictions. Import duty of 3 pesetas on gross weight of parcel.

Lyons and District

Three halls, accomodating 2,000 1,000 and 730 respectively. Spectacular dramas and domestic comedies preferred. Mostly American films shown.

THE FAR EAST

Hong Kong

About 500 kinemas in Japan, average size only 48 feet by 60 feet. Sensational stuff and slapstick preferred. Import duty of Yen 8.25 per kin. Average feature costs about 5 or 6 herce or 10 cents per foot F. O. B., London or New York.

Six permanent kinemas with average accomodation for 500. No import dues, censorship by police. Some very successful pictures have been "Kick In," "Hell's Hinges," "The Slave Market," "The Auction Block," "The Barrier," "Tarzan" and "When a Man Sees Red." Fairbanks and George Walsh comedies also popular. Prices for second hand stuff 1d to 2½ per foot. "Tarzan" and "Romance of Tarzan" brought £400 for the two.

Tokio

Large number of kinemas. Slapstick comedies, French comedies and spectacular productions go best. Mostly second hand stuff from Paris shown. Hire prices for a programme of 3,000 metres about 10 to 120 francs per day, according to size of programme.

SYLVIA BREAMER

FEATURED IN

SIDNEY A. FRANKLIN PRODUCTIONS

EARLY RELEASES

"THE UNSEEN FORCES" and "PARROT & CO."

For First National

Important Incorporations of Year

Alabama

Bonita Theater Co.	$ 6,000
Gay Theater Co.	2,000

California

Associated First Nat'l Pictures of S. Cal.	140,000
Banks, Monte Comedies, Inc.	20,000
Clark Productions	
Clermont Photoplays Corp.	300,000
Dorety, Kewpie Film Corp., Inc.	400
Golden Gate Cinema Studios, Corp.	500,000
Haworth Studioes, Inc.	500,000
Lafayette Investment Co.	100,000
Nappa Theater & Realty Co.	50,000
Pacific Coast Theater Corp.	50,000
Pacific Motion Picture Studios	100,000
Pasadena Theater Co.	150,000
Peters, House, Inc.	1,000,000
Ray Charles Productions, Inc.	100,000
Sacred Films, Inc.	75,000
Sunkist Film Co.	10,000
Sunkist Film Co. Inc.	10,000

Canada

Famous Players Canadian Corp.	15,000,000
Patricia Photoplays, Ltd.	1,000,000

Connecticut

Hippodrome Amusement Co.	50,000

Delaware

Artists & Authors Attractions	700,000
Adams Amusements, Inc.	1,500,000
All American Film Service, Inc.	200,000
Alliance Film Securities Corp.	
American Lux Products Corp.	
American Theater Corp.	12,500,000
Appollo Motion Picture Producing Corp. of Amer.	
Associated 1st Nat'l. Pictures of Colo.	
Associated 1st Nat'l. Pictures of Ill.	495,000
Associated 1st Nat'l. Pictures of Ind.	187,500
Associated 1st Nat'l. Pictures of Mich.	255,000
Associated 1st Nat'l. Pictures of Mo.	195,000
Associated 1st Nat'l. Pictures of N. J.	217,500
Associated 1st Nat'l. Pictures of N. Y.	870,000
Associated 1s tNat'l. Pictures of Va.	195,000
Associated 1st Nat'l. Pictures of Western Pa.	247,500
Associated 1st Nat'l. Pictures, Inc.	6,000,000
Associated 1st Nat'l. Theaters, Inc.	10,400,000
Baltimore Amusement Co.	100,000
Bird Film Service	500,000
Brunton, Robert Studio	5,000,000
Capitol Amusement Co., Inc.	100,000
Cinema Sales Corp.	100,000
Chilean Cinema Corp.	1,700,000
Clyde Corp.	2,200,000
Colonial American Theaters Corp.	1,000,000
Colored American Theaters Corp.	1,000,000
Congressional Film Corp.	250,000
Consolidated Film Laboratores Co.	1,500,000
Consolidate Realty & Theater Corp.	20,000,000
Continental Distributors Co.	2,000
Co-Partner Attractions, Inc.	50,000
Corono Photo Corp.	500,000
Crandall's Lincoln Theater Co.	500,000
Crusader Films, Inc.	15,500,000
Delaware Motion Picture Co.	250,000
Dover Theater Co.	10,000
Dunbar Amusement Co.	25,000
Du Pont Film Corp.	100,000
Du Pont Pictures, Inc.	100,000
East Cuba Production Co.	600,000
Educational Films, Ex., Inc., of Pitts.	20,000
Edward C. Ryan Film Corp.	500,000
Eminent Authors Pictures, Inc.	1,000,000
Ere-Ka Photo Plays	100,000
Euclid-102 Theater Co.	500,000
Exceptional Pictures Corp.	1,200,000
Federal Amusement Co., Inc.	100,000
Film Land Players	500,000
Film Lore Congressional Prod., Inc.	500,000
Fountain Theaters Corp.	10,000
Gardiner Pictures, Inc.	3,000,000
General Theaters Corp.	1,000,000
Gloria Film Corp.	500,000
Great Western Pictures Corp.	100,000
Harris Bros. Amusement Co.	45,000
Herbert Picture Enterprises	100,000
Hudson Amusement Co.	500,000
Hyperion Pictures Corp.	1,000,000
Hyperion Pictures Corp.	1,000,000
Imperial Films, Inc.	500,000
International Exhibitors Circuit	2,200,000
International Theater Corp.	400,000
Incinvible Photoplays	2,500,000
Itala of America Photoplay Corp.	1,000,000
Jans Pictures, Inc.	360,000
Jefferson Theaters Co.	45,000
Jerome's Film Corp	500,000
K—T Film Distributing Corp.	2,000,000
Liberty Amusement Co.	100,000
Lynch Enterprises Finance Corp. S. A.	10,000,000
Master Films, Inc.	500,000
Master Pictures, Inc.	3,000,000
Mecca Pictures Corp.	1,000,000
Mecca Pictures Corp.	1,000,000
Metropolitan Amusement Co.	100,000
Midland Theater & Realty Co.	400,000
Modern Photoplays, Inc.	2,500,000
Monarch Film Corp.	100,000
Monarch Theater Supply Co.	60,000
Monumental Pictures Corp.	500,000
Mountain States Theater Corp.	1,000,000
Mureal Productions, Inc.	100,000
McKinley Studios, Inc.	300,000
National Central Theaters, Inc.	1,200,000
National Film & Service Co.	300,000
National Pictures Theaters, Inc.	15,000,000
New Castle Theater Co.	50,000
N. Y. Literary Bureau Pictures	600,000
N. Y. Masterpiece Distributors, Inc.	10,000
Ohio Theaters, Inc.	250,000
Orpheum ircuit, Inc.	110,000,000
Pacific Studios Corp.	3,120,000
Peoples' Theaters, Inc.	12,500,000
Philadelphia Investment Amuse. orp.	100,000
Photoscope of New York	1,000,000
Quality Pictures Corp.	2,000,000
Reelcraft Pictures Corp.	5,000,000
Regent Theater Co. of Holland	55,000
Renco Film Co.	1,000,000
Robertson-Cole Distributing Corp.	10,000
Robertson-Cole Studios, Inc.	500,000
Roosevelt Theater Corp.	100,000
Royal Pictures, Inc.	15,000
Seaboard Film Corp.	100,000
Secuta-America aster Films, Inc.	500,000
Sedler Amusement Corp.	100,000
Shamrock Motion Picture Corp.	500,000
Sherman Producing Corp.	4,000,000
Slevin Picture Play Corp.	800,000
Southwestern Theater Co.	275,000
Square Deal Film Corp.	10,000
Standard Amusement Co.	50,000
Standard Picture Producing Co.	500,000
Stereopticon Products, Inc.	100,000
Sterling Feature Pictures, Inc.	50,000
Summit Photoplays, Inc.	750,000
Theatrical Picture Corp.	100,000
Topkis-Ginnis Theater Co.	1,000,000
Town & Country Films, Inc.	25,000
Trinity Film Corp. of America	1,000,000
Tri-State Theaters Corp.	1,000,000
Uniform Film Corp.	1,600,000
Vera McCord Productions, Inc.	50,000
Victor Safety Cinema Corp.	30,200,000
Weiland Theaters, Inc.	3,500,000
West Chester Amusement Co.	5,000
Widescope Camera & Film Corp.	2,000,000
Witchcraft Photoplays, Inc.	750,000
York Theater Co.	170,000

Georgia

Georgia Enterprises, Inc.	1,000,000
Sally Films, Inc.	10,000
Citizens Theater Co.	100,000
Cortland Pictures Corp.	500,000
Loomis Realty & Amusement Co.	300,000

Bryant Washburn

wishes to announce the formation

of

The Bryant Washburn Productions, Inc.

in association

with

Lee A. Ochs

EUGENE MULLIN

Directing

BRYANT WASHBURN

in

"THE ROAD TO LONDON"

Bryant Washburn Productions

INC.

WILLIAM D. TAYLOR

Now Making

WILLIAM D. TAYLOR PRODUCTIONS FOR REALART

Recent Release: "Huckleberry Finn," by Mark Twain

Ready for Release: "The Soul of Youth," by Julia Crawford Ives

" " " "The Furnace," by Pan

In Preparation: "The Witching Hour," by Gus Thomas

Illinois

Palais Royal Theater Corp.	200,000

Indiana

Artcraft Theaters Corp.	200,000
Citizens Theater Corp.	100,000
Grand Theater Co.	15,000
Herman Theater Co.	3,000
Marion Theater Co.	500,000
Venus Theater Co.	15,000

Iowa

Midwest Film Corp.	50,000

Kansas

Popular Players Pictures Corp.	200,000

Kentucky

Audubon Amusement Co.	10,000

Louisiana

Asso. 1st Nat'l Pictures of Louisiana	82,500
Opelouses Amusement Co.	60,000

Maine

Bangor Opera House, Inc.	.....
Bangor & Spitz Theater, Inc.	500,000
Bangor Theaters, Inc.	.....
Belfast Theater Co.	.....
Black Theaters, Inc.	.....
Capitol Real Estate Co.	200,000
Capitol Theaters, Inc.	150,000
Crockett Theater Co.	.....
Hutchinson Amusement Co.	.....
Lewiston Amusement Co.	.....
Maine & New Hampshire Theaters Co.	.....
Portland Theaters, Inc.	.....
Prizma, Inc.	.....
Rutland Theaters, Inc.	.....
Strand Theaters, Inc.	.....
Victory Amusement Co.	.....

Maryland

Druid Theaters Co.	500,000
Hornstein Amusement Co.	150,000

Massachusetts

Elm Amusement Co.	50,000
Elm Amusement Co.	50,000
New Bedford Strand Theater	10,000

Michigan

Rivoli Theater Co.	100,000

Minnesota

Capitol Amusement Co.	50,000
Duluth Amusement Co.	1,000,000

New Jersey

Brighton Hotel Co.	125,000
Cellofilm Corp.	125,000
Educare Amusement Corp.	.....
Frank Fay Co.	500,000
K. S. & K. Amusement Co.	50,000
Mercer County Theaters Co.	25,000
New Jersey Theater Co.	.....
Nixon-Forrest Theater Co.	2,000
Peekaboo Productions Co.	50,000
Prospect Amusement Co.	25,000
Roosevelt Theater Corp.	300,000

New York

Abbott Prod., Inc.	60,000
Adventure Films	100,000
Aladdin Cinema Co.	72,500
Alexander Film Corp.	110,000
Americanization Society	20,000
American Picture Ass. of Manhattan.	1,000,000
American Sensitfilm Co.	500,000
Amsterdam Studios	500
Anderson Enterprises, G. M.	50,000
Ansonia Pictures Corp.	100,000
Apologue Film Corp.	20,000
Arcadia Film Corp.	25,000
Aratone Co.	100,000
Aremby Film Corp.	10,000
Aremia Film Co.	100,000
Arial Amusement Co.	8,000
Armstrong Amusement Co.	5,000
Arston Productions Corp.	100,000
Artclass Pictures Corp.	5,000
Artcraft Service, Inc.	4,000
Asher Productions, Inc.	5,000
Ashers' Enterprises, Inc.	10,000
Associated Exhibitors, Inc.	100,000
Astrom Motion Picture o.	500,000
Atlantic Play Exchange	10,000
Auger Chatburn, Inc.	20,000
B. & H. Photoplay Corp.	20,000
B. W. Films Corp.	50,000
Ballin Prod., Hugo	105,000
Bardavan Theaters Corp.	500,000
Beck Enterprises, Inc.	50,000
Bergman-Hayan Studio, Inc.	10,000
Bowery Theater Corp.	500,000
Broadhoop Pictures Corp.	5,000
Broadway Slide Co.	5,000
Broken Wing Corp.	1,000
Brunswick Film Corp.	100,000
Caesar Theater Corp.	100,000
Capellani Pictures	25,000
Capitol Film Exchange	25,000
Capital Motion Picture Co.	5,000
Capital Photo Supply Co.	20,000
Carrier Film Feature Corp.	200,000
Carter Film Corp., A. S.	200,000
Castleton Amusement Co.	10,000
Cayuga Pictures Corp.	525,000
Celebrated Authors Society, Ltd.	10,000
Celtic Players	5,000
Centro Producing Co.	15,000
Chadwick Pictures, Inc.	5,000
Character Pictures, Inc.	150,000
Cinema Classics, Inc.	100,000
Cinema Corp. of Manhattan	10,000
Cinema Finance Corp.	5,000
Cinemad Prod., Inc.	100,000
Cinema Plays, Inc.	50,000
Cinema Screen Advertising Corp.	30,000
Clements Photo Features, Hal.	150,000
Clock Theater Co.	10,000
Commodore Film Corp.	20,000
Community Prod., Inc.	600,000
Corinthian Amusement Co.	10,000
Cort Amusement Co.	50,000
Countess Florida Film Corp.	100,000
Cine Plant	25,000
Cinema Newsette, Inc.	100,000
Civic Theater, Inc.	100,000
Climax Film Corp.	50,000
Compson Photoplay Co., Betty	100,000
Cosmopolitan Theater Corp.	100,000
Dalton Enterprises Co.	60,000
De Lyons & Co.	15,000
Devereaux & Co., Wm.	20,000
Diamond Amusement Co.	50,000
Distinguished Authors Photoplays, Inc	1,000
Dominion Film Co.	10,000
Dyla Co.	5,000
D. W. N. Corp.	10,000
Editorial Pictures	50,000
Educational Film Exchange, Inc.	20,000
Educational Films, N. Y. Exchange.	100,000
Empire Enterprises	500,000
F. A. A. Dahme	.....
Falk Amusement Co.	5,000
Felix Adler, Inc.	10,000
Film Frolics, M. P. Corp.	10,000
Florence Theater	60,000
Friedlander, Sampson & Plohm	16,000
G. and S. Amusement Co.	50,000
Gel-Tom Distributing Corp.	5,000
Ilium Amusement Co.	18,000
Jewish Pictures Corp.	70,000
Jimmy Hussey	20,000
K. & W. Enterprises	100,000
Lee Advertising Service	20,000
Maelstrom Amusement Corp.	30,000
Magna Prod.	50,000
McCormick Amusement Co.	120,000
Metropole Theatrical Enter.	10,000
Reliable Enterprises Corp.	20,000
Resolute Amusement Co.	5,000
S. R. S. Theater	20,000
Salcar Corp.	500
Touraine Film Dist. Corp.	20,000
Venice Art Film Co.	10,000
Washington Theater Prod.	500,000
Wilart Camera Distribution Co.	15,000

MONA LISA

Lois Weber Productions

E. & S. Amusement Co.	12,000
Eighty-first St. Theater Co.	225,000
Elite Film Association, Inc.	50,000
Elk Film Mending Machine Co.	26,000
Empire State Film Corp.	10,000
Erie Amusement Co.	10,000
Erie Operating Co.	20,000
Essanee Shows	10,000
Essex Theater Corp.	50,000
Fair Helen Corp.	30,000
Fairchild Aerial Camera Corp.	50,000
Family of Hundred Million	25,000
Federated Film Exchange of America.	50,000
Fields Feature Film Corp.	50,000
Film Booking Office	10,000
Film Bulletin Corp.	10,000
Film Crest Photoplays	100,000
Film Lore Productions	10,000
Film Titles Laboratories	2,000
Filmart Laboratories, Inc.	300,000
Fine Arts Pictures, Inc.	500,000
Fine Film Laboratories	100,000
Forest and Stream Corp.	5,000
Forward Film Distribution	50,000
Foundation Film Corp.	105,000
Fox Associates, Inc., Wm.	500,000
Fox Attraction, Inc., Wm.	100,000
Frank Amusement Corp.	10,000
Frolic Films, Inc.	20,000
F. & P. Amusement Co.	20,000
Garrett, Inc., Sidney	50,000
Gates Operating Corp.	10,000
Gates Theater Corp.	250,000
General Theaters Corp.	.....
Gleirich Productions, Inc.	5,000
Globe Trots Films, Inc.	20,000
Gold Star Producing Co.	10,000
Gotham Motion Pictures Co.	5,000
Great Eagle Film Corp.	100,000
Greater N. Y. Vaudeville Theaters	2,500,000
Grossman Pictures, Inc.	25,000
Hargood Holding Company	5,000
Haring Amusement Co.	250,000
Hepworth Picture Plays	5,000
Hertel Theater Corp.	100,000
Hillfield Pictures Corp.	25,000
Hipperion Products, Inc.	25,000
Howell Pictures Corp.	50,000
Howells Cine Equipment Co.	50,000
Hurston Pictures, Howard	5,000
Illustrated Educational Service Corp.	150,000
Interstate Exhibitors Corp.	10,000
Invincible Cinema Corp.	15,000
Irish-American Producing Corp.	150,000
Iroquois Film Corp.	5,000
Ital of America Photo-Play Corp.	10,000
Jackson Film Studio Corp.	10,000
Jacobs, Inc., Arthur H.	2,500
J. G. Pictures, Inc.	25,000
Johnson Photoplay System, Inc., A.	5,000
Kane Pictures Corp., Arthur S.	5,000
Kelwin Film Corp.	25,000
Kinaesthetic Arts, Inc.	5,000
King Charles, Inc.	50,000
King Productions, Inc., Burton	50,000
Kingsway Theaters, Inc.	400,000
K. & L. Theatrical Enterprises, Inc.	5,000
K. & M. Amusement Corp.	5,000
Keewanee Productions	2,000
Ko Ko Komedies, Inc.	50,000
Kosmik Films, Inc.	50,000
Kramesha Amusement Co.	8,700
Krellberg Productions	25,000
Lally Theaters Corp.	80,000
Lambsnyde Productions, Inc.	5,000
Lathrop Pictures, Inc.	20,000
Levey Service Corp., Harry	110,000
Link Film Co.	10,000
Literary Productions	50,000
Lithuanian Film Corp.	25,000
L. H. Productions Corp.	150,000
Lodge Photoplays Inc., Henry	110,000
L'Star Laborator, Inc.	3,000
Lyons Amusement Co.	30,000
Lyons Enterprises, Inc., Arthur F.	10,000
Manfried Amusement Co.	10,000
Mardi Gras Movies	15,000
Martin Pictures, Inc., Vivian	2,500
Master Pictures, Inc.	500,000
Melni Amusement Co.	5,000
Masterpiece Film Distributing Corp.	1,000
Mayhew Prod., Inc., Stella	50,000
Mentor Motion Picture Corp.	5,000
MessmoreCo., H. L.	20,000
Mighty Mfg. Co.	50,000
Mir-American Corp.	2,050,000
M. M. Enterprises	20,000
Montauk & Elite Theater Corp.	20,000
Motion Picture Arts, Inc.	20,000
Motion Pictures Prod. Co. of America	500,000
Motion Picture Renovating Mach. Co.	500
Motion Picture Theater Owner Films, Inc.	100,000
Motion Picture Times, Inc.	5,000
Moving Picture Titles, Inc.	15,000
Murray Hill Photo Play Corp.	10,000
N. Y. Independent Master Films	100,000
N. Y. Producers Theatrical Assn.	120,000
Normandy Theater Co.	125,000
O'Brien Productions, Inc.	300,000
O. G. & L. Amusement Co.	25,000
Olympic Pictures, Inc.	50,000
Oscar Hammerstein's Grand Opera Co.	20,000
Outlook Photoplays, Inc.	20,000
Parthenon Amusement Corp.	50,000
Peekskill Palace Corp.	125,000
Perrett Pictures, Inc.	5,000
Photolife, Inc.	25,000
Physical Cutlure Corp.	1,000,000
Pierce Photo Players, Charlotte	200,000
Pimrice Amusement Co.	25,000
Plymouth Pictures, Inc.	10,000
Peets Photoplay Corp.	1,000,000
Popular Educational Film League	1,000
Portsmouth Film Corp.	2,500
Preferred Pictures	25,000
Premier Amusement Corp.	1,000,000
Proctors Automatic Projector Co.	200,000
Producers Feature Service	10,000
Projectocatur Film Corp.	250,000
P. W. Pictures, Inc.	50,000
Ramms, Inc.	50,000
Reel Productions Corp.	150,000
Reeve, Inc., Arthur B.	5,000
Rembrandt Film Sales Co.	100,000
Ritz M. P. Corp.	10,000
Rival Films Co.	15,000
Riverhead Amusement Co.	50,000
Robertson-Cole Dis. Corp. of Del.	.....
Robertson-Cole Realty Corp.	1,000,000
Reel Productions, Inc.	150,000
Rolfe Productions, Inc., B. A.	10,000
Romograph Manufacturing Co.	300,000
Roubert Productions, Matty	500
Rush-Lat. Co.	5,000
Salm Ltd. Film Corp.	150,000
San Marco Films	500,000
Savoy Comedies, Inc.	10,000
Screen Snap Shots	10,000
Selznick Studios	50,000
Signet Films	10,000
Sloan Pictures Corp.	500
Smith, Ltd., Guy Crosswell	150,000
Speer-Lenigan	10,000
Sphere Pictures	10,000
S. T. M. Laboratory, Inc.	5,000
Storyart Pictures Corp.	75,000
Summer Film Craft	10,000
Sylvia Amusement Co.	5,000
1286 Bedford Avenue Corp.	10,000
Titan Attractions, Inc.	5,000
Tracey Productions, Inc., Louis	100,000
Victoria Theater Corp.	195,000
Vincent Dailey & Co.	25,000
Weinberg Theaters Corp.	10,000
Who's Who in America	.....
Wonder City Film Co.	25,000
Wynn Production Corp., Ed.	5,000

North Carolina

Hamilton Producers Film Arts	10,000
Hills Rex Theater Co.	15,000
Motion Picture Theaters Corp.	100,000
M. P. Theaters Co.	100,000

Ohio

Bradley Features Co.	250,000
Columbus Feature Pictures Co.	25,000
Community Amusement Co.	.....
Fountain Theater Co.	

FREDERICK STANTON

Leads and Heavies

LATE RELEASES

"The Silver Horde" ..... by Rex Beach
"Jenny Be Good" ..... Mary Miles Minter
"Parlor, Bedroom and Bath" ..... All-Star Cast
"The Spirit of Good" ..... Madlaine Traverse
"The Fighting Chance" ..... All-Star Cast

Address 666 South Bonnie Brae, Los Angeles, California
Telephone, Wilshire 5900 5924

Lagrange Amusement Co.	100,000
Strand Theater Co.	150,000
Trustee's Picture Co.	15,000
West Toledo Amusement Co.	50,000
Oklahoma	
Petit Theater Corp.	75,000
New State Film Corp.	5,000
Pennsylvania	
Enterprise Amusement Co.	100,000
York Theater Co.	20,000
Tennessee	
Tri-State Film Corp.	5,000
Texas	
Buckhorn Pictures Corp.	25,000
Folks Neighborhood Theaters of Dallas	40,000
Galveston Playhouse Corp.	30,000
Latin-American Film Corp.	75,000
Rialto Amusement Co.	75,000
Utah	
W. G. Hammett	40,000
Vermont	
Inter-State Amusement Co.	500,000
Virginia	
Southern Pines Film Corp.	900,000
West Virginia	
Richwood Theater & Amusement Co.	50,000
Wisconsin	
Great Northwestern Film Corp.	500,000
Washington	
G. & G. Theater Co.	500,000
Jensen & Von Herberg, Inc.	4,000,000
Shadowland Prod. Co.	1,000,000

OUTLOOK FOR SERIALS

Public Eager for Serials

"I am convinced from an observation of the situation, both as a producer and a theater owner, that the public is more than ever eager for serials; but there is this provision—the patrons of the screen, educated by several years' experience of high-class feature pictures, have become keenly discriminating, with an eye for what is thoroughly dramatic, well staged and, in general, praiseworthy in the films.

"The public is no longer the easily pleased, gullible throng that formerly uncomplainingly accepted anything offered it. This is universally realized, of course, but cannot be too often stressed, especially with respect to serials.

"Notwithstanding the strong call for episode pictures—a call that is more insistent than ever—I feel certain that the time has come for a breaking away from the old standards and the elevation of this class of films to a higher level."

WILLIAM FOX.

Sees Greater Demand

"I think that serials next year will be in even greater demand than they are at present, if the increased business Universal is doing on this form of picture can be taken as an index to public taste.

"Our serial bookings have continued to grow with gratifying strides this year. Several of the big picture theater owners are turning to serials, and houses which have heretofore refrained from using them now have regular nights on which serials are shown.

"The serial has a well defined place in moving picture programs, and with the present tendency on the part of producers to serialize the best obtainable stories, I believe serials will be booked more generally even next year than they are at present.

"The old-time serial was filled in the main with sensational, hair-raising escapades, stunts and thrills. But the serial of today must have more than that to make it popular. The new serial—the kind Universal is making—while containing the proper amount of red-blooded action, must be based on stories that have plausibility.

"Universal recently had two foreign expeditions filming scenes for forthcoming serials. We believe the Universal is the first company that has undertaken the filming of serials in far-away countries in order to give the public something entirely different."

CARL LAEMMLE.

Greatest Serial Year Coming

The coming year will be the greatest serial year in the history of motion pictures. I make this statement only after a very careful study of conditions and analysis of the serial situation.

Just as the continued story is the backbone of the magazine business, so is the serial the mainstay of a certain class of motion picture theaters, and these theaters can no more do without serials than the magazine can do without the continued story.

The theaters referred to are the so-called neighborhood houses, in other words the houses which depend upon regular patronage and not transient trade for their existence. To this type of theater the serial is indispensable. It builds and holds patronage as nothing else can, and anyone who is at all familiar with the serial situation knows that more and better theaters are using serials at the present time than ever before in the history of the industry. This I attribute to the fact that bigger and better serials are now being made than ever before. This is made possible by the fact that exhibitors are willing to pay higher rentals for serials than in the past.

W. E. SHALLENBERGER, Arrow.

Through With Cheap Stuff

In my opinion the serial will remain an important part of the entertainment furnished by the theaters throughout the country.

I predicted last year that a great many of the big theaters who never ran serials would run serials and that prediction has come true. There is a greater demand for serials than ever before. We have passed through the era of cheap melodramatic serials with inconsistent plots and impossible situations, and most of the producers of serials today are spending time, effort and money as they have on other big productions.

There is no room for the type of serial that was popular two or three years ago and while I don't agree with a great many producers that serials should be produced along feature lines, yet I do recommend that feature touches be incorporated in serials.

Serials are intended for that part of the public who like to read sensational stories and see thrilling pictures. But the advance that has been made in the making of feature productions has educated them to a point where they expect serials to be on a par with them on a production standpoint.

JOE BRANDT.

Demand for American Films in Czechoslovakia

Trade Commissioner Vladimir A. Geringer, Prague.

American motion-picture films are extremely popular in the Republic of Czechoslovakia, but there has been only a limited supply in the country since 1914, when local dealers bought a small quantity from the Ortoni Film Co. in Vienna. Theater owners are eager to get some new American films but so far have not succeeded, owing to transportation difficulties.

From trustworthy sources I have learned that there are in Czechoslovakia about 350 motion-picture theaters, of which Bohemia, Moravia and Silesia have 295 and Slovakia 55. In Prague, the capital city of the Czechoslovak Republic, there are 40 theaters, and in Brno (Brunn), the principal city of Moravia, 11. The seating capacity ranges from 150 to 1,000.

Before the war 40 per cent. of the films were of American manufacture, 40 per cent. Italian and 20 per cent. French. During the war the presentation of only German, Austrian, Hungarian, and Scandinavian films was permitted. Of these 5 per cent. was Hungarian, 15 per cent. was from the Nordisk Film Co., and the remainder was German and Austrian. Since the signing of the armistice, and especially during the last few months, a good many French, Italian and American films have been imported. The American films, all old productions with but one or two exceptions, were bought in Paris.

GEORGE A. BERANGER

DIRECTOR

"The power of true realism lies in picturing the known in such a manner as to obtain and hold interest during the story to be told, in bringing strong situations out of the easily-recognizable affairs of our everyday lives. Therein lies the prime merit of this production.—The main impression made, however, is that enforced by contrast.—There is an unpreached sermon in every second of that contrast, a sermon more deeply felt that is not pronounced in words, one to make the spectators think twice."—

Louis Reeves Harrison

Five years with D. W. Griffith

"A MANHATTAN KNIGHT"

(FOX)

LOUIS TRACY'S BOOK

"NUMBER SEVENTEEN"

(Fox Special Feature Production)

Etc.

"You are surprised time and again throughout the run of the picture by the novel twists and the clever manner in which they have been handled. Director Beranger wastes no footage and makes every incident count. As this picture is treated with the utmost skill, it should afford real pleasure to all audiences.—The most successful direction the star has had."—WID'S.

GEORGE A. BERANGER

DIRECTOR

JOHN M. STAHL

Director of

"The Woman in His House"

—STARRING—

MILDRED HARRIS CHAPLIN

"Sowing the Wind"

—STARRING—

ANITA STEWART

Forthcoming Louis B. Mayer releases through First National

Prospects for Serials for the Coming Year

Counting our serial year as commencing with the Fall opening, it is certain to be the biggest serial year Pathe has ever known.

I believe there is a greater demand that ever for serials. We have consistently improved the quality of our serial stories and their production to the point where the product is thoroughly acceptable in the best class of theaters today. Combined with the fact that those serials have just as big an appeal to the popular priced houses as has the former type of blood and thunder serials. Thus we have created a new market, making the demand greater than ever it was before.

We are now appealing with our serials to the identical class of people which reads with avidity the stirring serials of adventure, romance and mystery in such periodicals as "The Saturday Evening Post," "Cosmopolitan" magazine, and other popular and widely read weeklies and monthlies—the very people who patronize the "Class A" theaters all over the country.

Pathe has not made any change it is booking policy, and does not intend to make any change. We shall pursue the same broad policy of permitting the exhibitor to book Pathe product in the manner best suited to his needs. If he wants to book one serial at a time, we book him that way. If he prefers to tie up to us for a six months serial program, playing two serials a week, we will book him four serials on that basis. If his theater cannot properly assimilate two serials a week we are content to book him one serial a week and place our other con current serial elsewhere in that neighborhood.

Pathe has ever led the field in serials. We have so specialized in this form of entertainment that it is a science with Pathe. The past year has seen not less than 15 independent serials offered to the exhibitors on a state-right basis, but few, if any, of the producers are making a second attempt. To-day Pathe stands with over 35 successful episode stories in motion pictures to its credit, and the five to be released this coming Fall and Winter will bring the total up to 40. And we prefer to believe that while we have a considerable opposition in the field of serials, we have yet to find any serious competition.

PAUL BRUNET,

Novelty Now the Essential Feature

A slight overproduction in the serial field may tend to scare away some of the producers, but as a matter of fact, the demand for the episode drama is as great as, if not greater than ever. It all means that unless you have a good serial, don't start to book it. Those of quality will come through; others will fall flat, for the public has become tired of the 'dyed in the wool thrill' and 'tight-squeeze finish.'

Novelty and worth-while story material, are in my opinion, the main essentials of the successful serials of to-day. Of course, they must have enough rapid action but they do not necessarily have to end with the hero or heroine facing death in some conventional manner. It is with this information in mind, that I have screened 'The Great Reward.' Instead of concluding as usual, I wind up several of the episodes with dramatic action which makes the culminations unexpected and therefor doubly effective.

By all means serials should be kept clean. Children comprise most of the audiences for this type of productions and bad underworld stuff, opium dens and similar material should not be shown them. I am trying to appeal to their imagination in a different way, my newest picture including fanciful fairy-like illusions and effects which have a greater moral and entertainment value.

Consistent stories, some particular novelty to appeal to the youngsters and plenty of fast action—these should be primarily noted by the serial producer. As for prospects for the coming year, I consider them very bright. The drawn-out drama has come to stay and unless producers make the public tired, it's popularity will be retained indefinitely. Incidentally, I should advise independent buyers to close for their territories quickly, for there is a likelihood that before long there will be a lapse with a supply slightly smaller than the demand, due to reasons pointed out.

LOUIS BURSTON.

Carter Cinema Co. Releases

How Life Begins—4 Reels. A microscopic biological film, giving with scientific accuracy the methods by which new plants and animals come into existence.

Our Children—2 Reels. Illustrates the weighing and measuring, feeding and scientific care of children, including play and out-of-door activities.

The House Fly—1 Reel. The life history of the House Fly, illustrating its habits and the manner in which it carries germs of various diseases.

Comrades of Success—2 Reels. This film drives home the basic principles of true living and successful working: SAFETY, COURTESY and LOYALTY.

High Cost of Hurry—2 Reels. How the many ACCIDENTS which occur in the home, on the street, on cars, in the shop and other places, and how these accidents may be avoided.

The Human Eye—1 Reel. A scientific film showing the care of the eye, its structure, and the disastrous effects resulting from its abuse.

The Making of an American—1 Reel. The story of an immigrant's rise from digging ditches to a position of power through the education acquired in the free night schools of America.

Cube and Square Root—1 Reel. A comprehensiev study of Cube and Square Root, by means of animated cartoons.

Circulation of the Blood—33 Reels. A microscopic study of the circulation of the blood.

Man's Best Insurance—1 Reel. Beneficial results of exercise.

Walking to Health—1 Reel. Walking as the best means of increasing the circulation of the blood and thus of acquiring and retaining health.

How to Spend a Healthful and Beneficial Sunday. The fun and benefit of out-door life.

Milk, Nature's perfect Food. The Evolution of the Babcock Milk Test—1 Reel. Pure milk and its production.

Good Teeth—1 Reel. Correct methods of caring for the teeth upon which depend both health and happiness.

Each 1 Reel.

The Titan of Chasms—Grand Canyon of Arizonia.

Through Shoeshone Valley—Greatest Irrigation Plant in the World.

Scenes Along the Nation's Highway—Good Roads of the United States.

Scenes Along the Columbia Highway—The Salmon industry.

The Ausable Falls in the Adirondacks—Life and sports of this scenic region.

Pikes Peak, The Sentinel of Colorado—scenic.

With the Hopis and the Navajos in New Mexico-Life and Habits of the Natives; Weaving of Blankets.

The Lure of the Maine Coast—Wild animals and beauties of this historic Section.

Quaint Folks and Beautiful Scenes of Cape Cod—Historic scenic.

Complete Short Stuff Reviews in Sunday Issues of Wid's Daily

Out-Door Exercise in a Woman's Camp in Maine—Out door life for women.

Nature's Wealth of Scenic Beauty and Some Cottages at Newport.

The Heart of the White Mountains—Summer resorts, hotels, mountains.

Educational Series of Wild Animal Life—In the United States

The Infinite Variety of Little Old New York—Many scenes and industries of New York City.

Down in Old Richmond—Cotton section and southern homes.

American Horses For the War—

Sponge Fishing and Industry—Study of Aquatic plants and animals.

Turtles and Birds—

Siava and Fiji Islands—Life and Customs of the Natives.

Bermuda—

Japanese Dances of the Season by Kobe Girls—Study of Japanese Dancing.

Coaching Through Conway in Wales—scenic.

Practical Workings of the Shell Game—From Egg to Chick.

Pheasant Hunting at the Famous Grove Club—In the Canadian Rockies

---

BOOKS AND ARTICLES REGARDING INDUSTRY

Compiled by Melitta Diez Peschke, and obtainable by securing desired information from L. H. Cannon, Librarian, municipal Reference Library of St. Louis, Mo.

MOTION PICTURES IN GENERAL

American motion picture directory; a cyclopedic directory of the motion picture industry. v. 1. c1915. Ref. 792. Lists players, theaters, manufacturers and studios, film exchanges and supply and accessory men.

Bennett, C. N. Guide to kinematography. 1917. 778. A practical guide for any one interested in motion pictures. Contains a summary of the laws in regard to kinematography in England. Well indexed.

Cyclopedia of motion-picture work. 1911. Ref. 778. A book of reference and instruction.

Dench, E. A. Making the movies. 1915. 792. What goes on "behind the scenes" of the movies.

Harrison, L. R. Screencraft. (c1916.) 778 A result of a combination of many years experience in nearly all departments of motion picture production, and a constant study of the readjustment of principles of older arts to this new relation.

Hulfish, D. S. Motion-picture work. 1913. 778. A book of reference and instruction, covering both the manufacture and the exhibition of film pictures.

Kinematograph year book, diary and directory. 1914. Ref. 778. A useful book of reference. Contains a directory of the kinematograph trade and the picture theaters in Great Britain.

Kleine, G. Catalogue of educational moving pictures. c1915. Ref. 778. The reels are classified and briefly described. Contains also a list of "special features" which are not solely educational.

Lescarboura, A. C. Behind the motion picture screen. 1919. 792. Written in a popular style and very well illustrated.

Muensterberg, H. The photoplay; a psychological study. 1916. 778 An interesting study, suggestive to all who would know the reasons for the appeal of this "new art." Prof. Muensterberg discusses briefly the technical development of the moving pictures; then the psychological factors involved when we watch the screen, depth and movement, attention, memory and imagination, and the emotions; finally the esthetic side, among other things the means, demands, and functions of the photoplay.—A. L. A. Booklist.

Rathbun, J. B. Motion picture making and exhibiting. 1914. 778. Leads the reader through the subject systematically starting with elementary principles of motion photography and ending with the projection of the picture on the screen.

Richardson, F. H. Motion picture handbook; a guide for managers and operators of motion picture theaters. (c1912.) 778.

Risley, J. N. The effect of moving pictures on the eyes. (1915.) Ref. Mk. Asserts that moving pictures are not injurious to the eyes.

Schneiderhahn, E. V. P. Motion pictures. (1917.) Ref. 792. Lecture delivered in the University extension course, St. Louis University.

Wagner, R. Film folk; "close-ups" of the men, women, and children who make the "movies." 1918. 792. An intimate peep into the studio lives of actors, the cameraman and others who help in the filming of a picture.

Williams, A. Living pictures. (In his Let me explain. n. d.) 604. Explains very simply the principles underlying moving pictures, how they are printed and projected.

PERIODICAL REFERENCES

Crumly, C. W. Movies—bane or blessing? Educa. 40: 199-213. Dec. 1919.

Eaton, W. P. Latest menace of the movies. N. Am. Rev. 212-80. July, 1920. Danger of the spoken drama from control of theaters by movie magnates.

Eye-strain from the movie habit. Lit. Dig. 48: 1310. My. 30, '14.

Movies and the eyes. Outl. 103: 784. Ap. 5, '13.

Have motion pictures changed us? Sci. Am. 116:56. Jan. 13, 1917.

Lasky, J. L. What kind of a "menace" are the movies? 212:88. July, 1920. Reply to Eaton above.

Movie Trust, The, by William Marion Reedy, Reedy's Mirror. May 27, 1920. pp. 424-427.

Movies and the eyes, Lit. Dig. 51: 208-9. Jl. 31, '15.

Visit to movieland; the film capital of the world, Los Angeles. Forum. 63:16-29. Jan. 1920.

When the movies injure health? Nurse quoted in Lit. Digest. 55:27. Sept. 22, 1917.

HISTORY AND EARLY EXPERIMENTS

Dyer, F. L., and Martin, T. C. Motion pictures (In their Edison; his life and inventions. 1910. v. 2.) 97b. A chapter devoted to Edison's work on motion picture film and camera.

Grau, R. The theater of science; a volume of progress and achievement in the motion picture industry. 1914. 792.

Hopworth, C. M. Animated photography. 1897. 778. One of the earliest books on motion pictures.

Jenkins, C. F. Animated pictures. 1898. 778. Interesting historically as one of the very early books on moving pictures.

Liesegang, F. B. Der gegenwaertige Stand der Kinematographie. (In Jahrbuch fuer Photographie u. Reproduktionentechnik. 1913.) An article on the status of the motion picture art in Germany in 1913.

Marey, E. J. The history of chronophotography. (In Smithsonian. Institution. Annual report. 1901. p. 317-340.) Ref. 506. Pt. 1 is the history of the science of motion pictures; pt. 2 explains some of the scientific uses to which it can be put.

Muybridge, E. J. Animal locomotion. 1887. Ref. Mb. A series of plates illustrating human movements made by one of the first experiments with motion pictures.

Talbot, F. A. A. Moving pictures; how they are made and worked. (1914.) 778 The development of the motion picture from the beginning to modern times. Contains also interesting chapters on trick picture and how they are made.

PERIODICAL REFERENCES

Barr, J. M. Animated pictures, Pop. Sci. Mo. 52: 177. Dec., 1897.

Dustin, E. T. The first big theater film show and some lessons to be learned from it. Moving picture world. May 1, 1920, p. 710.

Grau, R. The early days of the motion-picture. Photo-Era. 34: 125. Mar., 1915.

How the motion-picture machine was invented. Sci. Am. 112:564. June 5, 1915.

Van Loan, C. E. Filmland as it was and is. Collier's. 56:5-7. Dec. 18. 1915.

LAWS AND REGULATIONS

Chief Publishing Co., N. Y. Approved papers for the week ending July 12, 1913; ordinances

governing motion picture shows. (1913.) Municipal Branch Ref. 792.

National Board of Censorship of Motion Pictures. Suggestions for a model ordinance for regulating motion picture theaters. n. d. Ref. 792. The suggestions made are practical and would be application to any city.

New York (City) Ordinances, etc. An ordinance relative to motion-picture theaters: adopted by the Board of Aldermen July 1, 1913; approved by the Mayor July 8, 1913, effective Aug. 7, 1913. (1913.) Ref. 792.

St. Louis. Council. Council bill No. 255; (w. a rept. by the Municipal Reference Librarian on censorship of motion picture film w. data fr. ten cities. 1913.)

PLAYS

Anderson, A. G. Modern methods in photoplay writing. 1917. 808.2. It is to the ambitious beginners and to the seekers after truth among professional writers anxious to try their art on the silent drama, that this book of instruction is addressed.—Preparatory Note.

Ball, E. H. Art of the photoplay. 1913. 808.2. Aims to show the various stages of the scenario, its essentials, how it is received and produced.

—Photoplay scenarios: how to write and sell them. 1915. 808.2. By a former scenario editor; Contains a sample comedy scenario and a simple drama scenario.

Barker, E. F. Art of photoplay writing. (c1917.) 808.2 Meant for all who desire to learn, in a thorough manner, the writing of photoplays.

Bertsch, M. How to write for moving pictures; a mannual of instruction and information. (c1917.) 808.2. Gives directions for writing the photoplay, explaining the technical terms, suggesting the kind of theme to use and the kind to avoid. The last chapters take up the question of censorship, morality and mental suggestion.

Caine, C. J. How to write photoplays. (c 7915.) 808.2. A reproduction of a series of articles on the subject as they appeared in the "Hints for scenario writers" Department of Picture-Play Weekly and Picture-Play Magazine.

Carr, C. The art of photoplay writing (c.1914.) 808.2. Suggestoisns for photoplay writers. Includes, also articles by scenario editors and writers.

Cogan, J. P. Scenarios; how to write them. c1919. 808.2 Intended to show in a clear, simple way how a photoplay is constructed, marketed and sold.

Deans, J. Playwriting for motion pictures. (c1911.) 808.2 A few essential directions for motion picture writing.

Dench, E. A. Playwriting for the cinema. 1914. 808.2.

Dimick, H. T. Photoplaying making. 1915. 808.2. Shows by illustration, that a scenario which merely portrays life is not necessarly dramatic, and that dramatic principles in a photoplay are essentail to sustain interest.

Esenwein, J. B. and Leeds. A Writing the photoplay (c1913.) 808.2. Aims to teach the theory and practice of photoplay construction, by pointing out its component parts and hten showing how these parts are constructed and assembled so as to form a strong, well-built, attractive and salable manuscript.

Fantus, F. How to write a moving picture play. c1913. 808.2. Written in the earnest desire to asssist the inexperienced writer to market his ideas, to bring new talent to light and to aid in the advancement of that wonderfully interestingand instructive pastime. The Moving Picture Play.—Author.

George, F. The construction of a motion picture play. c1911. 808.2 Aims to give knowledge in a concise form to the many who have clever ideas, but are ignorant of the requirements of a successful picture play.

Gordon, W. L. How to write moving picture plays. 1915. 808.2 Aims to give the correct technical form for the photoplay.

Hill, W. A. Ten million photoplay plots. (c1919.) 808.2. Gives the basic dramatic situations from which ten million plots may be formed. Photoplay censorship regulations are also given.

Liddy, L. W. Photoplay instructions. c1913. 808.2. A handy reference book from which all unnecessary details have been eliminated.

Nelson, J. A. The photo-play. 1913. 808.2. A practical treatsie on the form, structure and technique of the photoplay. Suggestions how to sell to the best advantage.

Parsons, L. O. How to write for the "movies." 1916. 808.2. By a scenario editor in reply to thousands of letters from ambitious photoplaywrights, asking for help in writing a scenario.

Peacocke, L. T. Hints on photoplay writing. (1916.) 808.2.

Phillips, H. A. Photodrama. (1914.) 808.2. A practical treatise on the art of photoplay writing.

Powell, A. V. The photoplay synopsis (c1919.) 808.2 Developes complete plhotoplay synopsis from the germ to the final building togethher of the whole plot and synopsis.

Radnor, L. The photoplay writer. (c1913.) 808.2. A brief manual of information, instruction and advice on photoplay writing and submission to producing companies.

Russel, L. C. The photo-playwright's primer. (c1915.) 808.2 Very slangy rather humorous lessons in photoplay writing.

Sargent, E. W. The technique of the photoplay. (c1916.)808.2. A very thorough text-book, and one, as the author himself says, that must be studied, not merely read.

Selvin, J. On picture-play writing. (c1912.) 808.2. In a plain and practical way calls attention to some problems and possibilities.

Snyder, L. R. Photodrama (c1913.) 808.2. Gives thgeroundwork of picture-play writing.

Thomas, A. W. How to write a photoplay. (c1914.) 808.2. A text-book that the amateur writer can easily understand. Includes "A talk with the reader," and a chapter of questions and answers.

Welsh, R. E. A-B-C of motion pictures. (1916.) 778. In a logical manner every stage in the process of making motion pictures is covered, including its history, its business phase and photoplay writing.

Wright, W. L. The motion picture story. (c1914.) 808.2. Analyzes different phases touching upon general requirements and defining the idea, plot, climax, action, etc.

Zuver, E. How to write photoplays (c1915.) 808.2.

MORALS AND CENSORSHIP

Chandler, E. H. How much children attend the theater, the quality of the entertainment they choose and its effect upon them. (In Child Conference for Research and Welfare. Proceedings. 1910.) Ref. 362.7. A paper prepared for the Conference held at Clark University, Worcester, in July, 1909.

Cinema Commission of Inquiry. The cinema; its present position and future possoibilities. 1917. 175. A summary of the result of investigations of the Commission into the effects, morally, mentally and physically of picture shows on their patrons, with especial reference to children and adolescents.

Jump, H. A. The social influence of the moving picture. 1911. 175. The good influence of the motion picture can be felt, (1), on the general intelligence of the people; (2), on their homes; (3) on their morals.

National Board of Censorship of Motion Pictures. The policy and standards. 1914. Ref. 792. Explains on what basis moving pictures are judged and the difficulties encountered in censoring films.

The question of motion picture censorship. 1914. Ref. 792 States the position of the Board on legal censorship of motion pictures and gives a brief history of its organization and procedure.

Report. 1911,1913. Ref. 791.

National Board of Review of Motion Pictures. Standards and policy. Reissue. 1916. Municipal Branch. This Board was formerly the National Board of Censorship.

Pennsylvania. State Board of Censors. Motion picture; list of films, reels and views examined. 1918. Ref. 792. Arranged alphabetically by title. Gives names of manufacturers, for whom reviewed, number of reels and date

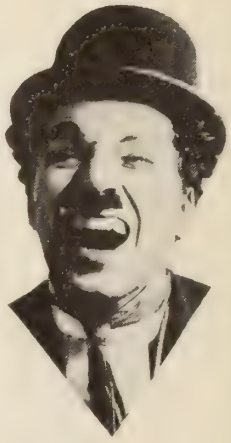
Report. Dec. 1915-Dec. 1917. Ref. 792. States briefly the nature of the pictures viewed and some of the reasons for refusing certain ones.

RECORDS ESTABLISHED

Chaplin Classic

"THE PAWNSHOP"

Selected by Dr. Riesenfeld as the Comedy for the Rialto Anniversary program, Rialto Theatre, New York City.



Chaplin Classic

"BEHIND THE SCREEN"

Selected by Dr. Riesenfeld as the First Comedy to play the Criterion Theatre, New York City.

Chaplin Classic

"THE ADVENTURER"

The first picture to be played simultaneously at the Rivoli and Rialto Theatres, New York City. Week of August 16 to 21.

Series of Twelve

"FLOORWALKER"	"BEHIND THE SCREEN"
"FIREMAN"	"THE IMMIGRANT"
"VAGABOND"	"THE ADVENTURER"
"RINK"	"THE CURE"
"COUNT"	"EASY STREET"
"PAWNSHOP"	"ONE A. M."

Owned and Controlled by
CLARK CORNELIUS CORP'N
117 W. 46th St., New York City

Distributed by
SELECT PICTURES CORP'N
Exchanges Everywhere

Phelan, (John) J. Motion pictures as a phase of commercialized amusement in Toledo, Ohio. (Social Survey series, 3, August, 1919) Toledo (c1919.) A protest against uncensored moving pictures. While its original research covers only the City of Toledo, the result of its findings has universal application. There is a classified list of acceptable moving pictures, (pp. 76-100), how obtainable and cost per reel. There is a bibliography on motion pictures as a commercialized amusement, consisting largely of articles in periodicals (1908-18)—L. H. C.

PERIODICAL REFERENCES

Behrman, S. N. Movie morals. New Repub. 12:100-1. Aug. 25, 1917.

Child, the movies and the censor. Sunset. 37:31. July, 1916.

Have movies ideals? Forum. May, 1918.

Menace of the movies. Am. Mag. Sept., 1913.

Morals and movies. Harper's wk. Dec. 19, 1914.

Morals of the movies. Survey. 35;662. Mar. 4, 1916.

"Movie" manners and morals. Outlook. 113: 644-5. July 26, 1916.

Oberholtzer, E. P. Moving picture: obiter dicta of a censor. Yale R. n. s. 9: 620-32. Apr. 1920.

—Seeing the "movie" every day. Unpartizan R. 13:338. Mar. 1920.

Plague of pictures. Living age. Ap. 25, 1914.

Program for dealing with the movies by J. Lee.

Stelzle, C. Movies instead of saloons. Ind. 85: 311. Feb. 28, 1916.

Unamerican innovation. Ind., 86:265. May 22, 1916.

ACTING

Agnew, F., psued. Motion picture acting. (c1913.) 792. A book of facts regarding the opportunities of this work, the qualifications, essential talents, and methods of procedure for success as a photoplayer.—Pref.

Bernique, J., pseud. Motion picture acting for professionals and amateurs. 1916. 792. Chiefly devoted to the art of facial expression when posing for the camera. Copiously illustrated by pictures of well-known movie stars.

PHOTOGRAPHY

Collins, F. A. The camera man; his adventures in many fields. 1916. 770 Tells of the trials and tribulations of the camera man, in taking pictures, not only for the movies, but also for newspapers and other enterprises.

Croy, H. How motion pictures are made. (1918.) 778. Here are revealed to us all the secrets behind the trick pictures, animated cartoons, pictures of the bottom of the ocean, and other things that have made us gasp with wonder every time we have attended a movie. Includes an interesting history of motion pictures and is well illustrated.

Doubleday, R. Moving pictures; some strange subjects and how they were taken. (In his Stories of inventors. 1904.) 609. Explains in a popular way what the moving picture machine is and tells of some of the dangers encountered by moving picture camera men.

Hulfish, D. S. The motion picture; its making and its theater. 1909. 778. The book, which is in the form of questions and answers, is divided into two parts, the first being devoted to the actual making of the film, the second to the operation of the machine in theaters.

Johnson, G. L. Kinematography by means of coloured lights. (In his Photography in colours. 1916.) 778. Explains briefly the different methods by which colored motion pictures are produced.

Jones, B. E., ed. How to make and operate moving pictures. 1916. 778. Gives detailed instructions on the camera, printing and finishing films, and projecting them on the screen.

Lomas, H. M. Picture play photography. 1914. Ref. 778. The underlying principles of motion picture photography, with practical hints and suggestions.

Lutz, E. G. Animated cartoons. 1920. 778. Explains the mystery of the fascinating little animated figures always featured at the movies. It reviews also the development of motion pictures from the toy stage.

Malius, G. H. How I filmed the war. 1920. 940.91. The extraordinary experiences of the man who filmed the battle of the Somme.

Talbot, F. A. A. Practical cinematography and its applications. 1913. 778 A book for the motion picture photographer. The methods used for developing and printing are described.

PERIODICAL REFERENCES

Animated cartoons in the making. Sci. Amer. 115: 354. Oct. 14, 1916.

Artificial daylight of photoplay land. Sci. Am. 112:221. Feb. 28, 1920.

Coustet, E. Motion pictures in colors. Sci. Am. Supp. 2033:386. Dec. 19, 1914.

Filming marine life; how Curator Ditmars makes motion picture studies of aquaria for the screen. Sci. Am. 119:10. July 6, 1918.

How camera men gamble with death in filming the thrillers. N. Y. Tribune quoted in Cur. Opinion. 64: 187-8. Mar., 1918.

Motion picture studio with changes with the weather. Sci. Amer. 117:352. Nov. 10, 1917.

Recording sound on motion picture film. Sci. Am. 117:473. Dec. 22, 1917.

Secrets of the motion picture camebuers are revealed. Sat. Eve. Post quoted in Cur. Opinion. 64:330-1. May. 1918.

"Shooting the generals with the movie camera." N. Y. Tribune quoted in Lit. Digest. 55: 78-81. Dec. 8, 1917.

Ultra-rapid cinematograph. Sci. Am. Monthly. 1:27. Mar. 1920.

Wonders of camouflage that are accomplished in movieland. Sun quoted in Cur. Opinion. 64:31. Jan., 1918.

OPERATION OF PICTURE MACHINES

Cameron, J. R. Instruction of disabled men in motion picture projection; an elementary text book. 1919. 778 Published in connection with a course given by the Red Cross Institute for Crippled and Disabled Men.

Hite, M. H. Lessons in how to become a successful moving picture machine operator. c1908. 778 The author, who is a cinematograph operator, tells which are best machines to use and explains, in a popular way, how to use them.

Horstmann, H. C., and Tousley, V. H. Motion picture operation. (c1914.) 778 Aims to present in a simple and practical way the essential principles of motion picture work. A working knowledge of electricity in general is assumed.

Joy, H. W. Book of instruction for operation of kinemacolor appliances. c1910. Ref. 778. The kinemacolor projects colored pictures. The author, in this little book, assumes that the operator has had experience in displaying black and white motion pictures.

THEATERS

Kinsila, E. B. Motion picture theaters. (In his Modern theater construction. c1917.) Ref. 725. Presents plans for motion picture theaters, taking into consideration lighting, ventilation, materials for screens, etc.

Meloy, A. S. Theaters and motion picture houses. 1916. Ref. 725. Contains a list of houses furnishing materials, supplies and equipment for theaters.

Travelers Insurance Co., Hartford, Conn. Safety in moving picture theaters. c1914. 725. Tells exactly how picture theaters should be built in order to make them perfectly fire proof.

PERIODICAL REFERENCES

Automatic control system that precludes fire and panic in picture theaters. Sci. Am. 115:104. Jul 29, 1916

Winship, J. T. Safety from fire in motion picture theaters. Am. City. 15:700-1. Dec., 1916.

MUSIC

Ahern, E. A. What and how to play for pictures. (c1913.) 786.4.

Lang, E., and West, G. Musical accompaniment of moving pictures; a practical manual for pianists and organists. (c1920.)

True, L. C. How and what to play for moving pictures; a manual and guide for pianists. (c1914.) 786.4. List of music to be played with certain types of pictures.

PAUL H. SLOANE

Original Feature Stories and Continuities for WILLIAM FOX

1 9 2 0 (first half)

THE TIGER'S CUB	(continuity)	featuring PEARL WHITE
THE SCUTTLERS	(continuity)	" WILLIAM FARNUM
THE DEADLINE	(story and continuity)	" GEORGE WALSH
A MANHATTAN KNIGHT	(adaptation)	" GEORGE WALSH
THE THIEF (from the play by Henri Bernstein)	(adaptation & continuity in collaboration with Max Marcin)	" PEARL WHITE

and the William Fox Super Special

Over The Hill To The Poorhouse

(with an all-star cast)

STORY AND CONTINUITY

PERIODICAL REFERENCES

Music and the movies as allies. Musical America quoted in Lit. Digest. 55:26-7. Aug. 11, 1917.

Stearns, T. Music for the movies. Musician. 21:203. Apr., 1916.

ART

Bakshy, A. The kinematograph as art. (In his) Path of the modern Russian stage. (c1916.) 792 A plea for the kinematograph as a vehicle of real art expression.

Freeburg, V. O. The art of photoplay making. 1918. 792. Considering the moving picture as new form of art. The author tells in a most interesting way how pictures may be made really artistic. both to the eye and to the mind.

Hannon, W. M. The photodrama: its place among the fine arts. (c1915.) 792. For those who are desirous of getting a birds-eye view of this most ubiquitous, most popular, and newest of the arts.—Pref.

Lindsay, N. V. Art of the moving picture. 1916. Here we have the moving picture considered as a fine art. The author divides the pictures into three classes, photo-plays of action, intimacy and splendor; or, in terms of art, sculpture-in-motion, painting-in-motion and architecture-in-motion.

PERIODICAL REFERENCES

Movies destroy art. Harper's Wk. Ap. 29, 1916.

ADVERTISING AND SALESMANSHIP

Dench, E. A. Advertising by motion pictures. (c1916.) 659. Points out the advantages of advertising by motion pictures in all phases of business, and gives practical advice as to how and where to have the films shown effectively.

PERIODICAL REFERENCES

Maxey, T. T. Film and the American railroad. Ry. Age. 63:379. Aug. 31, 1917.

Torr, J. M. Selling machinery by motion pictures. Eng. Mag. 50:509. Jan., 1916.

Vision in advertising. Sci. Am. 119:456. Dec. 7, 1918.

EDUCATION

Clement, I. Teaching citizenship via the movies. 1918. 778. An argument for the use of moving pictures to Americanize the foreigner, and to increase civic interest and intelligence. Contains a valuable subject list of civic motion pictures, giving the source from which they can be obtained, and the cost of rental.

Dench, E. A. Motion picture education. (c1917.) 792. Shows in an interesting way how both the child and the adult may be educated by motion pictures.

McConoughey, E. M. Motion pictures in religious and educational work. (1915.) 792. How motion pictures are being used to advantage by the church, in mission work. Part 2 contains practical suggestions.

National Board of Censorship of Motion Pictures. Motion pictures in public education. (1912.) Ref. 778. Deals with the possible use of motion pictures by religious and educational agencies, with a view to public welfare.

Saunders, A. H. Motion pictures as aid to education. (In U. S. Bureau of Education. Report. 1913. v. 1. Ref. 379.7. Shows the wide field of educational cinematography. Contains a list of subjects upon which films may be obtained.

Sellmann, A. W. Der Kinematograph als Volkserzieher? 1912. 778. Treats of the popularity of the moving picture, the various films shown and suggestions for improvement in the latter.

PERIODICAL REFERENCES

Class consciousness and the movies. Atlantic. Jan., 1915.

Dench, E. A. Industrial application of motion pictures. Machinery 23:133. Oct., 1916.

Geyer, O. R. Motion pictures in the schools; how the Iowa children are to benefit from the cinema. Sci. Am. 115:193. Aug. 26, 1916.

Henry, H. New role for the moving picture. Musician. 20:761. Dec., 1915.

How the movies show things you can't see for yourself. Ind. 101:152. Jan. 24, 1920.

Safety first in movie lessons. Railway Maintenance Engineer quoted in Lit. Digest. 54:1329. May 5, 1917.

BIOGRAPHY

Motion picture studio directory. 1919-20. Ref. 792. Very brief biographies of motion picture actors and actresses, classified according to the parts they play and arranged alphabetically under these classes. Indexed.

Photoplay Magazine. Stars of the photoplay. c1916. Ref. 927.9. More than one hundred photographic reproductions of photoplay stars and directors with brief biographical sketches.

Lists of novels that have been filmed may be found in the Library Journal beginning with v. 43, 1918, and in Publishers' Weekly beginning with v. 94, 1918.

N. A. M. P. I.

Various important committees handled unusual difficult problems during the year. Among these were the handling of the situation when in December, 1919, it looked as though the theaters might be closed by virtue of the coal strike. A special committee headed by John C. Flinn conducted an educational campaign last January, which prevented the closing down of theaters when there was the recurrence of the infiuenza epidemic.

In April, through the action of another committee when the outlaw railroad strike developed, the post office department issued an order, permitting motion picture film in parcel post shipments. This prevented in all probability the nation wide closing down of picture houses.

On April 1 the association moved to the New York Theater Bldg., 1520 Broadway.

On February 17, many members of the association attended the luncheon given to W. F. Faulkner of the London Evening News, in this country studying film conditions for Lord Northcliff.

One of the most important activities of the association was that in connection with the Americanization campaign planned by Franklin K. Lane, Secretary of the Interior.

A committee which has had unusually interesting work during the year was the film theft committee. The report of this committee work is interesting. From August 1919 to January 1920, 17 arrests were made which resulted in 16 indictments. One of the men arrested jumped $5,000 bail. Of the remainder 8 had sentences suspended. The owner of the theater in Madison, N. J.—Barnet Alvin, was sent to the penitentiary on a sentence of 1 to 3 years, as was Al Lehrer, head shipping clerk of a Select exchange. Up to Aug. 15, 1920, the other cases had not been tried. Two arrests were made in February for robbery of film parcel post. The committee has by its diligence checked theft's of film in and around New York and has forced out of business several disreputable dealers in second hand films.

The Washington Bureau of the Association in charge of Jack S. Connelly has proven very satisfactory. An office has been established in Baltimore for the handling of films before the Maryland Censorship Board.

The Bureau during the year brought several important measures before Congress: A bill to prohibit the selling of tickets in picture houses, unless there was a vacant seat; a bill to prohibit the showing of wild west pictures, which might incite crime and another which sought that the houses in Washington should be closed on Sunday. A number of matters pertaining to the trade were taken up by the bureau before the Federal trade commission, the post office department and the internal revenue department. The National Film theft bill in the hands of a congressional committee at the time of going to press is expected to be acted upon some time in December.

The following tabulated statement shows the association's membership.

Producer, Class A	19
Producer, Class B	3
Producer, Class C	19
Exhibitor, Class 2	3
Supply and Equipment, Class 3	15
Distributor, Class 4	15
Independent exchanges	3
General Division, Class 5	75

CHARLES OSBORN SEESSEL

Art Director

For
FAMOUS PLAYERS-LASKY CORP.

"The Right to Love"

"On with the Dance"

"Dr. Jekyl & Mr. Hyde"

"The Copperhead"

"The Amateur Wife"

"The Counterfeit"

"The Society Exile"

"Wanted A Husband"

"The Misleading Widow"

"His House in Order"

"Lady Rose's Daughter"

"The Cost"

For
D. W. GRIFFITH

"Romance"

"Way Down East"

For
ROLAND WEST

"Out of the Darkness"

For
THOMAS INCE

"The L'Apache"

"The Dark Mirror"

For
REALART

"The Fear Market"

"Erstwhile Susan"

"Anne of Green Gables"

"The Sinners"

"The Stolen Kiss"

For
LEONHARDT-CALLAGHAN PRODUCTIONS

George Arliss

"The Devil"

Complete Art Department Service For Special Productions:

Comprising the designing of all sets, supplying blue prints and working drawings, superintending of construction and color, the selection of all properties and dressing of sets.

Estimates Furnished For This Service

Business Management EDWARD SMALL

Important First Run Houses

ALABAMA

Birmingham
Alcazar
Strand
Rialto
Trianon
Loew's

Mobile
Empire
Crown

Montgomery
Empire
Strand
Colonial
Grand

ARIZONA

Globe
Morton
Dime

Phoenix
Strand
Columbus

Yuma
Casino
Yuma

ARKANSAS

Ft. Smith
Victory

Helena
Jewel
Palace
Crystal

Hot Springs
Royal
Princess
New Central

Little Rock
Palace

Pine Bluff
Best

Russellville
Community

CALIFORNIA

Alameda
Strand

Bakersfield
Hop Jorden
Groggs
Bakersfield

Berkeley
T. & D.
Un. of Cal.

Coalingo
Liberty

El Centro
Palace

Eureka
Rialto

Fresno
Kinema
Liberty

Hanford
T. & D.

Long Beach
Liberty
Laughlin
Palace

Los Angeles
Grauman's
Clune's Broadway
Auditorium
Superba
Tally's Broadway,
Alhambra
California
Kinema
Rialto

Monterey
Strand

Oakland
Kinema
American
Ye Liberty
T. & D.

Pasadena
Florence
Strand
Jensen's
New Raymond
Pasadena

Pomona
Belvedere

Sacramento
T. & D.
Godard's J. St.

Santa Anna
West End
Temple

Santa Barbara
California
Mission

San Bernardino
Strand
Opera House
Temple

San Diego
Plaza
Superba
Cabrillo
Pickwick
Broadway

San Francisco
Strand
California
Imperial
Tivoli
Portola
Pantages
Hippodrome
Rialto
Sun
Frolic

San Jose
T. & D.
T and D
Hippodrome
Liberty
Wisconsin

San Pedro
Victoria

Stockton
T. & D.

Taft
Hippodrome

Vallejo
Virginia

COLORADO

Colorado Springs
Burns
America
Princess
Liberty
Odeon

Denver
Strand
American
Princess
Rialto
Fox Rivoli
Fox Isis
Tabor Grand

Durango
Gem

Ft. Collins
Empress
Lyric

Leadville
Liberty Bell

Pueblo
Grand
Princess
Rialto

Sterling
American
Lyric

CONNECTICUT

Danbury
Empress
Taylor
Opera House

Derby
Starling

Hartford
Strand
Palace
Majestic
Princess
Rialto
Parson's
Grand
New Poli House

Meriden
Poli's

Middletown
Grand
Middlesex

New Britain
Palace
Lyceum

New Haven
Rialto
Palace
Olympia
Strand

New London
Crown

Norwalk
Regent

McCarthy Productions

Under
Supervision
and
Direction
of
JOHN P. McCARTHY

Offering a group of All-Star Creations in varied fields founded on a high standard of quality, each with the exquisite detail of story, cast, direction and photography as embodied in

"OUT OF THE DUST"

During the season of Ninteen-Twenty-Twenty-one he will produce four photo-plays of exceptional merit and distinction preserving the highest ideals of the craft.

General Offices **Suite 500, Markhan Building**
Hollywood, California

Putnam
Bradley
Stamford
Colonial
Alhambra
Strand
Waterbury
Strand
Princess
Rialto

DELAWARE

Wilmington
Majestic

DISTRICT OF COLUMBIA

Washington
Crandall's Metropolitan
Loew's Columbia
Loew's Palace
Moore's Rialto
Moore's Garden

FLORIDA

Jacksonville
Imperial
Arcade
Casino
Miami
Paramount
Unique
Pensacola
Isis
St. Augustine
Jefferson
St. Petersburg
Grand
La Plaza
Tampa
Strand
Grand
Alcazar

GEORGIA

Albany
Princess
Atlanta
Metropolitan
Criterion
Rialto
Strand
Howard
Tudor
Loew's Grand
Alamo
Augusta
Rialto
Grande
Modjeska
Macon
Capitol
Princess
Savannah
Odeon
Arcade

IDAHO

Boise
Majestic
Pinney
Idaho Falls
American
Colonial
Lewiston
Paramount
New Theatorium
Moscow
Liberty
Nampa
Majestic
Wallace
Grand
Liberty

ILLINOIS

Alton
Hippodrome
Princess
Aurora
Fox
Rialto
Strand
Bloomington
Majestic
Chicago
Ambassador
Pantheon
Woodlawn
Central Park
Alcazar
Ziegfeld
Band Box
Tivoli
Randolph
Barbee's Loop
Playhouse
Castle
Casino
Boston
Riviera
State-Lake
Orpheum
Pershing
Lake Side
Rose
Covent Garden
Decatur
Lincoln Square
Avon
Bijou
East St. Louis
Erber's,
Erco
Elgin
Rialto
Galesburg
Orpheum
West
Colonial
Joliet
Princess
Moline
Mirror
Bio
Paris
Majestic
Shean's Opera House
Peoria
Apollo
Majestic
Princess
Palace
Quincy
Erbers
Princess
Orpheum
Belasco
Rockford
Midway
Palm
Orpheum
Rock Island
Spencer Square
Majestic
Springfield
Gaiety
Lyric
Vaudette
Princess
Empress
Waukegan
Academy

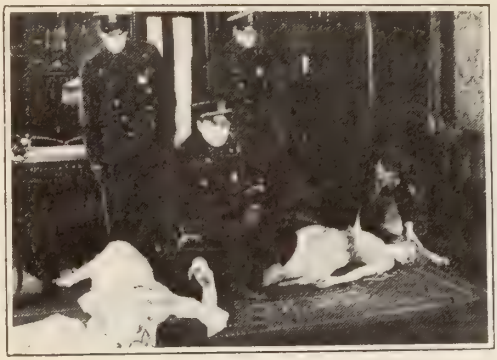
INDIANA

Anderson
Starland
Riviera
Bloomington
Harris Grand
Bluffton
Gaiety
Grand
Clinton
Wonderland
Gem
Connersville
Auditorium
Lyric
Vaudette
Crawfordsville
Strand
Ark
E. Chicago
Bartley
Evansville
Orpheum
Criterion
Strand
Fort Wayne
Orpheum
Strand
Jefferson
Gary
Gem
Casino
Art
Gary
Goshen
Goshen
Jefferson
Hammond
Parthenon
Huntington
Perfect
New Huntington
Indiana Harbor
Columbia

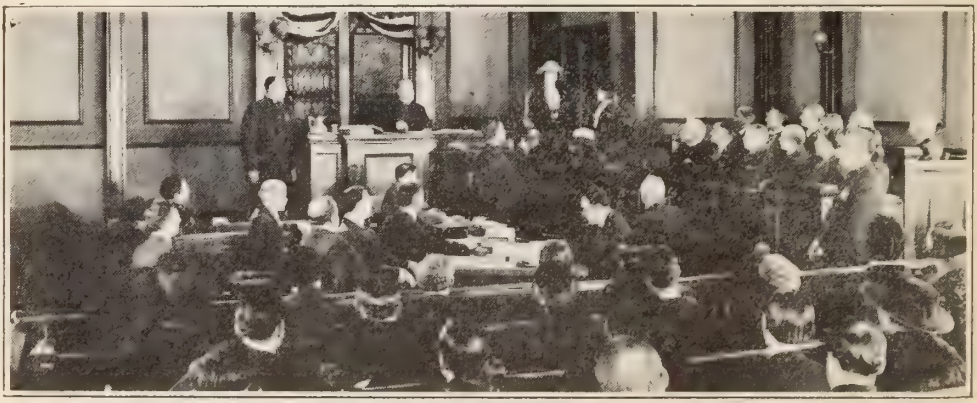
"THE HIDDEN LIGHT"

Starring DOLORES CASSINELLI

Is Making Big Money for State Right Buyers and Exhibitors



Dolores Cassinelli



SOME TERRITORY OPEN

COMMONWEALTH FILM CORPORATION

1600 Broadway *SAM ZIERLER, President* **New York City**

Indianapolis
Ohio
Rialto
Circle
Colonial
Mr. Smith's
Alhambra
English O. H.
Kendallville
New Strand
Princess
Kokomo
Isis
Paramount
Victory
Lafayette
Luna
La Porte
Princess
Logansport
Paramount
Colonial
Marion
Lyric
Marion
Michigan City
Starland
Muncie
Star
Columbia
New Castle
Royal
Princess
Noblesville
Wild's Opera House
Olympic
Peru
Victoria
Richmond
Murette
Murray
Shelbyville
Strand
Alhambra
South Bend
Auditorium
Blackstone
Oliver
Terre Haute
Liberty
American
Orpheum
Vincennes
Moon
Alice
Strand
Wabash
Eagle
Washington
G. Opera House
Liberty

IOWA

Ames
Twin-Star
Princess
Boone
Princess
Burlington
Garrick
Palace
Cedar Rapids
Strand
Crystal
Isis
Palace
Clinton
Strand
Amusu
Council Bluffs
Strand
Davenport
Garden
Family
Des Moines
Royal
Palace
Rialto
Casino
Garden
Des Moines
Strand
Majestic
Dubuque
Strand
Grand
Ft. Dodge
Strand
Rialto
Iowa City
Pastime
Strand
Englert
Keokuk
Keokuk
Colonial
Dodge's
Grand Opera House
Mason City
Palace
Regent
Bijou
Marshalltown
Strand
Muscatine
Palace
Amusu
Oelwein
Gem
Ottumwa
Rex
Circle
National
Princess
Sioux City
Princess
Royal
Washington
Fox
Waterloo
Palace
Plaza

KANSAS

Beloit
Grand
Chanute
Peoples
Coffeyville
Columbia
Tackett
Dodge City
Beesum
Rath
El Dorado
Royal
Belmont
Gem
Emporia
Electric
Emporia
Strand
Ft. Scott
Liberty
Empress
Great Bend
Echo
Hutchison
Royal
De Luxe
Midland
Kansas City
Electric
Manhattan
Marshal
Wareham
Ottawa
Crystal Pastime
Parsons
Liberty
New Elks
Best
Pittsburg
New Brand
Klock
Salina
Strand
Palace
Topeka
Cozy
Orpheum
Isis
Wichita
Wichita
Palace
Regent
Holland
Princess
Winfield
Zennis
Novelty

KENTUCKY

Ashland
Grand
Bowling Green
Princess
Danville
Stout's
Fulton
Grand
Orpheum
Hopkinsville
Princess
Henderson
Princess
Grand
Opera House

SHORT SUBJECTS

are a necessity for your success—

KNOW THIS:

That

Considering Stars
Considering Directors
Considering Stories
Considering Quality
Considering Quantity
Considering Service
Considering Price

The Film Company best equipped to please your PATRONS and YOU

IS

SPECIAL PICTURES CORPORATION

Short Subject Specialists **Branch Offices Everywhere**

Lexington
Ada Meade
Strand
Louisville
Walnut
Mary Anderson
Alamo
Keith's Strand
Majestic
Olympia
Newport
Colonial
Temple
Middlesboro
Brownie

LOUISIANA

Baton Rouge
Louisiana
Columbia
Crowley
Acadia
Donaldsonville
Grand
Jennings
Princess
Lafayette
Jefferson
Lake Charles
Arcade
Minden
Scout
Monroe
Lyceum
Saenger
Morgan City
Evangeline
Natchitoches
Amusu
New Iberia
Elks
Opera House
Franklin
New Orleans
Strand
Globe
Liberty
Tudor
Trianon
Palace
Plaquemine
Wilbert
Ruston
Astor
Shreveport
Alexandria
Saenger

MAINE

Augusta
Colonial
Bangor
Park
Bijou
Biddeford
Opera House
Gardner
Strand
Lewiston
Empire
Strand
Portland
Empire
Casino
Strand
Rumford Falls
Majestic

MARYLAND

Baltimore
Wizard
Parkway
Blue Mouse
Rivoli
Cumberland
Strand
Empire
Liberty

MASSACHUSETTS

Boston
Park
Modern
Beacon
Keith's Boston
Gordon's Olympia
Gordon's Scolley Sq.
Cambridge
Gordon's Central Sq.
Chelsea
Olympia
Dorchester
Dorchester
Strand
E. Boston
Central Square
Everett
Olympia
Broadway
Fall River
Bijou
Rialto
Empire
Music Hall
Empire
Gloucester
North Shore
Strand
Greenfield
Lawler
Victoria
Holyoke
Suffolk
Lawrence
Empire
Rialto
Strand
Lowell
Crown
Owl
Merrimac
Strand
New Jewel
Royal
Leominster
Gem
Music Hall
Lynn
Olympia
Mark-Strand
Waldorf
Malden
Orpheum
Mystic
New Bedford
Olympia
Colonial
Orpheum
Newton
Olympia
Olympia
Cambridge
Pittsfield
Union Square
Colonial
Sommerville
Union Square
Highland Avenue
Springfield
Bijou
Palace
Capital
Broadway
Fox
Taunton
Park
Worcester
New Park
Mark Strand
Poli's
Olympia

MICHIGAN

Ann Arbor
Majestic
Bay City
Bijou
Regent
Washington
Strand
Orpheum
Battle Creek
Regent
Garden
Strand
Post
Calumet
Calumet
Royal
Detroit
Miles
Majestic
Adams
Wm. Fox's Washington
Broadway Strand
Madison
Regent
New Allen house now building
Escanaba
Delft
Flint
Regent
Garden
Palace

Arthur Donaldson Productions
Inc.

Screen Productions

"THE PURGATORY OF DAVID DROOD"

and

"THE VICTORIOUS ROMANCE"

Two Original Photoplays

By Templar Saxe

"A ROMANCE OF THE NORTH"

A Comedy-Drama

By Arthur Donaldson

Stage Productions In Preparation

"SUN VALLEY"
A Comedy-Drama
By Chester De Vonde

"THE ETERNAL TRIANGLE"
A Powerful Drama
By Edward Phillips

"THE CONQUEROR"
A Musical Drama
By Arthur Donaldson, J. Le Pierre Brigham and Templar Saxe

ARTHUR DONALDSON
Star and General Director of Productions

JULIUS TIMM . . . . . *President*
LOUIS DE LYONS . . . . . *Vice-President and Treasurer*
EIVIND ERICHSEN . . . . . *Secretary and General Manager*

CHARLES A. SHAW . . . . . *Manager of Productions*
WILLARD KING BRADLEY . . *Director of Publicity and Advertising*

Executive Offices:
ROOM 2001, 220 WEST FORTY-SECOND STREET
(Candler Building) New York City, N. Y.

Grand Rapids
Majestic Gardens
Strand
Starland
Isis
Hancock
Keredge
Jackson
Majestic
Family
Orpheum
Rex
Kalamazoo
Regent
Majestic
Palace
Lansing
Bijou
Colonial
Gladmere
Marquette
Opera House
Muskegon
Regent
Majestic
Owasso
Strand
Pontiac
Oakland
Eagle
Pt. Huron
Family
New American
Maxino
Majestic
Sault Ste. Marie
Temple
Star
Saginaw
Franklin
Mecca
Regent
Auditorium
Ypsilanti
Martha Washington

MINNESOTA

Brainerd
Park
Cookston
Brand
Duluth
Zelda
Sunbeam
Lyceum
New Lyric
Rex
Garrick
Strand
Grand
Hibbing
Princess,
Majestic
Minneapolis
Strand
Palace
Colonial
New Garrick
Garden
Lyric
New Unique
New Astor
Lyndale
Bijou
Rochester
Rochester
Empress
Garden
Lawler
St. Cloud
U. of A. Minor
St. Paul
Princess
Capitol
Blue Mouse
Garrick
Liberty
Astor
Starland
Alhambra
Virginia
Lyric
Grand
Rex
Winona
Colonial
Opera House

MISSISSIPPI

Biloxi
Crown
Clarksdale
Marion
Columbus
Princess
Greenville
Grand
Greenwood
Greenwood
Gulfport
Dixie
Hattiesburg
Strand
Jackson
Majestic
Meridian
Princess
Strand
McComb City
Jacobs
Natchez
Baker
Grand
Picayune
Arcade
Vicksburg
Alamo
Yazoo City
Yazoo

MISSOURI

Hannibal
Star
Joplin
Electric
Hippodrome
Kansas City
Idle Hour
Doric
Newman's
12fth St.
Liberty
Regent
Royal
Loew's Garden
Moberly
Grand
Fourth St.
St. Joseph
Electric
Palace
Regent
Alhambra
St. Louis
Kings
Pershing
Liberty
West End Lyric
New Grand Central
Rialto
Delmonte
Downtown Central
Springfield
Electric
Landers
Sedalia
Sedalia

MONTANA

Anaconda
Ansonia
Bluebird
Butte
American
Ansonia
Liberty
Rialto
Billings
Babcock
Regent
Strand
Great Falls
Palace
Imperial
Sexton
Marlow
Antlers
Helena
Marlow
Lewiston
Judith
Miles City
Iris
Liberty

NEBRASKA

Beatrice
Gilbert
Lyric
Grand Island
Lyda
Hastings
Strand
Empress

(Continued on page 481)

OFFICES: 1214 MARKET ST., PHILA.

CONTROLS, OPERATES AND BOOKS THE FOLLOWING THEATRES:

IN PHILADELPHIA

ALHAMBRA
ALLAN
ALLEGHENY
AMBER
APOLLO
ARCADE PALACE
ARCADIA
AUDITORIUM
BALTIMORE
BELL
BELMONT
BENN
BLUEBIRD
BROAD ST. CASINO
BROADWAY
BRUNSWICK
CAPITOL
CEDAR
COLONIAL GTM.
CROSS KEYS
DARBY
EMPRESS
FAIRMOUNT
FAMILY
56TH ST. THEATRE
58TH ST. THEATRE
FRANKLIN
FRANKFORD
GLOBE (Jun. and Mar.)
GLOBE (59th and Mar.)
GREAT NORTHERN
IMPERIAL, 60th St.
IMPERIAL, 2nd St.
JUMBO
LEADER
LEHIGH PALACE
LIBERTY
LINCOLN
LOCUST
LOGAN
LOGAN AUDITORIUM
333 MARKET ST.
MAINHEIM
MODEL
NEW BROADWAY
NIXON
ONTARIO
OVERBROOK
ORIENT
PARKWAY
PALACE
PASCHALL
WM. PENN
PLAZA
POINT BREEZE
PRINCESS
REGENT
RIALTO
RIDGE
RIVOLI
ROXBOROUGH
RUBY
SAVOY
SHERWOOD
SOMERSET
STANLEY
STAR
STRAND
VICTORIA
WEST ALLEGHENY
WISHART

OUTSIDE OF PHILADELPHIA

Allentown, Pa.
COLONIAL
HIPPODROME
REGENT
Atlantic City, N. J.
CITY SQUARE
COLONIAL
CORT
CRITERION
GLOBE
KEITH'S GARDEN PIER
VIRGINIA
STEEL PIER
Berwick, Pa.
OPERA HOUSE
PALACE
TEMPLE
Burlington, N. J.
AUDITORIUM
Camden, N. J.
COLONIAL
FAMILY
FORREST HILL
GARDEN
GRAND
LIBERTY
LYRIC
PLAZA
PRINCESS
TEMPLE
TOWERS
Collingswood, N. J.
AUDITORIUM
Conshohocken, Pa.
OPERA HOUSE
Cape May, N. J.
LIBERTY
PALACE
CITY PIER
Carlisle, Pa.
OPERA HOUSE
Chester, Pa.
GRAND
WASHBURN
WASHINGTON
Dover, Del.
DOVER OPERA HOUSE
Easton, Pa.
COLONIAL
THIRD ST.
Gloucester, N. J.
PALACE
APOLLO
Haddon Heights, N. J.
HUNT'S
Harrisburg, Pa.
CAPITOL
COLONIAL
GRAND
VICTORIA
Lancaster, Pa.
GRAND
HAMILTON
Lebanon, Pa.
ACADEMY
STRAND
Milton, Pa.
BIJOU DREAM
Norristown, Pa.
GARRICK
GRAND
Ocean City, N. J.
DOUGHTY'S PIER
STRAND
PARK
Pennsgrove, N. J.
BROAD
Pleasantville, N. J.
STRAND
Plymouth, Pa.
PALACE
Pottstown, Pa.
HIPPODROME
Pottsville, Pa.
GARDEN
Pittston, Pa.
ROMAN
Reading, Pa.
ARCADIA
COLONIAL
LYRIC
ORPHEUM
PRINCESS
SAN TOY
SCHUYLKILL AVE.
STRAND
Scranton, Pa.
STRAND
Shenandoah, Pa.
ARCADE
South Bethlehem, Pa.
GRAND OPERA HOUSE
LEHIGH ORPHEUM
PALACE
Trenton, N. J.
STATE STREET
West Chester, Pa.
GRAND
IDLE HOUR
RIALTO
Wildwood, N. J.
AVENUE
BLAKER'S
CASINO
COMIQUE
REGENT
STRAND
Wilkes-Barre, Pa.
SAVOY
Wilmington, Del.
MAJESTIC
QUEEN
Williamsport, Pa.
KEENEY'S
York, Pa.
HIPPODROME

OFFICERS

JULES E. MASTBAUM, President
ALEX. R. BOYD, Vice-President
JOHN J. McGUIRK, Vice-President
LAURENCE D. BEGGS, Treasurer
LEWIS SABLOSKY, Assistant Treasurer
MORRIS WOLF, Secretary

DIRECTORS

GEORGE H. EARLE, JR.
ABE SABLOSKY
FRANK W. BUHLER
ADOLPH ZUKOR
JOHN McCARTHY
WALTER VINCENT

City, State and Federal Regulations

FEDERAL LAWS AND REGULATIONS

Copyright

Section 9532. (11) Works not reproduced for sale.—Copyright may also be had of the works of an author, of which copies are not reproduced for sale, by the deposit, with claim of copyright, * * * of a title and description, with one print taken from each scene or act, if the work be a motion picture photoplay; * * * of a title and description, with not less than two prints taken from different sections of a complete motion picture, if the work be a motion picture other than a photoplay. * * * But the privilege of registration of copyright secured hereunder shall not exempt the copyright proprietor from the deposit of copies, under sections twelve (Section 9533) and thirteen (Section 9534) of this act, where the work is later reproduced in copies for sale.

Section 9533. (12) After copyright has been secured by publication of the work with the notice of copyright as provided in section 9 of this act, there shall be promptly deposited in the copyright office or in the mail addressed to the register of copyrights, Washington, D. C., two complete copies of the best edition thereof then published * * * or if the work is not reproduced in copies or copy, print, photograph, or other reproduction to be accompanied in each case by a claim of copyright. No action or proceeding shall be maintained for infringement of copyright in any work until the provisions of this Act with respect to the deposit of copies and registration of such work shall have been complied with.

Section 9534. (13) Should the copies called for by section 12 of this act not be promptly deposited as herein provided, the register of copyrights may at any time after the publication of the work, upon actual notice, require the proprietor of the copyright to deposit them, and after the said demand shall have been made, in default of the deposit of copies of the work within three months within any part of the United States * * * or within six months from any outlying territorial possession of the United States, or from any foreign country, the proprietor of the copyright shall be liable to a fine of one hundred dollars and to pay to the Library of Congress twice the amount of the retail price of the best edition of the work and the copyright shall become void. (U. S. Compiled Statutes, 1918, p. 1541.)

Section 9521. Classification of application for registration.—The application for registration shall specify to which of the following classes the work in which copyright is claimed belongs:

(l) Motion picture photo plays.

(m) Motion pictures other than photo plays.

Provided, nevertheless, That the above specifications shall not be held to limit the subject matter of copyright as defined in section 4 of this act, nor shall error in classification invalidate or impair the copyright protection secured under this act (1909, 1912). (Compiled U. S. Statutes, 1918, p. 1539.)

J. Hartley Manners vs. Oliver Morosco. * * * The case was brought by J. Hartley Manners, author of "Peg o' My Heart," the right for the theatrical presentation of which had been given by contract for a period of years to Oliver Morosco, who also claimed that the theatrical contract also impliedly carried with it the movie right. This contention was rejected by the Supreme Court. Justices Clarke and Pitney dissented. (United States Supreme Court Report for March 22, 1920.)

Loan, Rental or Sale of Films

Section 8320. (Act Oct. 1, 1918, c. 178.) The Secretary of Agriculture is authorized, under such rules and regulations and subject to such conditions as he may prescribe, to loan, rent, or sell copies of films: Provided, That in the sale or rental of films educational institutions or associations for agricultural education not organized for profit shall have preference; all moneys received from such rentals or sales to be covered into the Treasury of the United States as miscellaneous receipts. (U. S. Compiled Statutes, 1916, Annotated. Supplement, 1919, v. 1, p. 78.)

Immoral Films Prohibited

That section 245 of the Act entitled "An Act to codify, revise, and amend the penal laws of the United States," approved March 4, 1909, is hereby amended to read as follows:

Section 245. Whoever shall bring or cause to be brought into the United States, or any place subject to the jurisdiction thereof, from any foreign country, or shall therein knowingly deposit or cause to be deposited with any express company or other common carrier, for carriage from one State, Territory or District of the United States or place noncontiguous to but subject to the jurisdiction thereof, to any other State, Territory or District of the United States, or place noncontiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States, through a foreign country, to any place in or subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to a foreign country, any obscene, lewd, or lascivious, or any filthy book, pamphlet, picture, motion picture film, paper, letter, writing, print, or other matter of indecent character, * * * or whoever shall knowingly take or cause to be taken from such express company or other common carrier any matter or thing the depositing of which for carriage is herein made unlawful, shall be fined not more than $5,000 or imprisoned not more than five years, or both. (Approved, June 5, 1920, 66th Congress.)

Prize Fight Films

Section 10416. It shall be unlawful for any person to deposit or cause to be deposited in the United States mails for mailing or delivery, or to deposit, or cause to be deposited with any express company or other common carrier for carriage, or to send or carry from one state or territory of the United States or the District of Columbia, or to bring or to cause to be brought into the United States from abroad, any film or other pictorial representation of any prize fight or encounter of pugilists, under whatever name, which is designed to be used or may be used for purposes of public exhibition. (1913.)

Section 10417. Receiving for sale or exhibition.—It shall be unlawful for any person to take or receive from the mails, or any express company or other common carrier,, with intent to sell, distribute, circulate, or exhibit, or exhibit any matter or thing herein forbidden to be deposited for mailing, delivery, or carriage in interstate commerce. (1912.)

Section 10418. Punishment.—Any person violating any of the provisions of this Act shall for each offense, upon conviction thereof, be fined not more than $1000.00, or sentenced to imprisonment at hard labor for not more than one year, or both at the discretion of the court. (1912.) (Compiled U. S. Statutes, 1918, p. 1712.)

Mail, Films Sent By; Requirements

By direction of the Postmaster General the Second Assistant Postmaster General issued the following order, which appeared May 15, 1919, in the daily Postal Bulletin (No. 11956):

"Washington, May 9, 1919.

"Postmasters are directed to exercise special care in accepting motion picture films for shipment in the mails, to see that the containers are in good condition, and have attached thereto the required 'Caution' label. Containers for motion pictures must comply with the following requirements: 'Moving picture films must be packed in tightly closed metal cases inclosed in a strong, spark-proof wooden box, or in spark-proof cases made of sheet-iron not less than 0.02-inch thick (No. 25 U. S. Standard gauge) and lined throughout with fiber board at least one-eighth inch thick, or some equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least five-eighths inch on the sides, forming a tight joint."

A Year of Achievements for Cosmopolitan Productions

1920-1921

A Year of Coming Achievements for Cosmopolitan Productions

PRODUCING SUPER-PRODUCTIONS FROM THE WORKS OF THE WORLD'S GREATEST AUTHORS

All packages containing motion picture films must have attached thereto by the shipper a diamond-shaped yellow label, each side 4 inches long, with the wording printed in black letters inside of a black-line border measuring three and one-half inches on each side, reading as follows:

"Notice to Postal Employees, Caution. Keep Fire and Light Away. Sweep up and remove carefully contents of broken packages. This is to certify that the articles are properly described by name and are packed and marked, are in proper condition for transportation, according to regulations prescribed by the Post Office Department.

.....Shipper's Name."

All such packages must be placed in cars and offices in positions that will permit of their ready removal in case of fire. They must not be loaded in cars nor stored in stations or offices in contact with steam pipes or other sources of heat. Otto Praeger, Second Assistant Postmaster General.

Films Sent by Parcel Post. Motion picture films must be packed in tightly-closed metal cases inclosed in strong sparkproof wooden boxes. Packages must be plainly marked "Motion Picture Films" and have attached thereto the required diamond-shaped yellow caution label. This does not apply to non-inflammable films made of cellulose acetate. (Postal Guide, July, 1919, p. 21.)

Protection of the Uniform

Section 1949a. (Act June 3, 1916, c. 134, par. 125, as amended, Act July 9, 1918, c. 143, subchapter 17, par. 10.) It shall be unlawful for any person not an officer or enlisted man of the United States Army, Navy or Marine Corps, to wear the duly prescribed uniform of the United States Army, Navy or Marine Corps, or any distinctive part of such uniform, or a uniform any part of which is similar to a distinctive part of the duly prescribed uniform of the United States Army, Navy or Marine Corps: Provided, That the foregoing provision shall not be construed so as to prevent * * * any person from wearing the uniform of the United States Army, Navy or Marine Corps in any playhouse or theater or in moving picture films while actually engaged in representing therein a military or naval character not tending to bring discredit or reproach upon the United States Army, Navy or Marine Corps * * *. U. S. Compiled Statutes, 1916 (Annotated Supplement, 1919, v. 1, pp. 490-491).

Shipment of Films

The United States Interstate Commerce Commission prescribes the way in which motion picture films shall be shipped.

July 15, 1918. Revised regulations.

Paragraph 43. (a) Motion picture films must be packed in spark-proof metal boxes or cans complying with Specification No. 321. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(f) Shipments of motion picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of motion picture film must place the same inside the outside box containing the film.

Paragraph 1864. (a) Unless exempted on account of quantity or method of packing (see columns 3 and 5, list, par. 1807), all packages containing dangerous articles named in the list, paragraph 1807, and similar articles defined by paragraphs 1802 and 1806, inclusive, must be conspicuously labeled by the shipper. Labels should be applied when practicable to that part of the package bearing the consignee's name and address.

Paragraph 1865. Labels must be of diamond shape, with each side 4 inches long. The color is red for inflammable liquids and compressed inflammable gases, yellow for inflammable solids and oxidizing materials, green for non-inflammable compressed gases, and white for corrosive liquids. Labels must conform to standards as to size, printing and color, and samples will be furnished, on request, by the chief inspector of the Bureau of Explosives, 30 Vesey Street, New York City.

Tariff Schedule—Dutiable List—Chap. A

Section 5291—Paragraph 380. Photographic cameras, and parts thereof, not specially provided for in this section, photographic dry plates, not specially provided for in this section, 15 per centum ad valorem; photographic film negatives, imported in any form, for use in any way in connection with moving picture exhibits, or for making or reproducing pictures for such exhibits, exposed but not developed, 2 cents per lineal or running foot; photographic film positives, imported in any form, for use in any way in connection with moving picture exhibits, including herein all moving, motion, motophotography or cinematography film pictures, prints, positives or duplicates of every kind and nature, and of whatever substance made, 1 cent per linear or running foot: Provided, however, That all photographic films imported under this section shall be subject to such censorship as may be imposed by the Secretary of the Treasury. (United States Compiled Statutes, 1918, p. 829.)

Taxes on Films

Section 6309 4/5g. Act February 24, 1919, c. 18, par. 906.) On and after the 1st of May, 1919, any person engaged in the business of leasing or licensing for exhibition positive motion picture films containing pictures ready for projection shall pay monthly an excise tax in respect to carrying on such business equal to 5 per centum of the total rentals earned from each such lease or license during the preceding month. If a person owning such a film exhibits it for profit he shall pay a tax equivalent to 5 per centum of the fair rental or license value of such film at the time and place where and for the period during which exhibited. If any such person has, prior to December 6th, 1918, made a bona fide contract with any person for the lease or licensing, after the tax imposed by this section takes effect, of such a film for exhibition or profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract then the lessee or license shall, in lieu of the lessor or licensor, pay so much of such tax as is not so permitted to be added to the contract price. The tax imposed by this section shall be in lieu of the tax imposed by subdivisions (c) and (d) of section 600 of the Revenue Act of 1917. (40 Stat. 1125.) U. S. Compiled Statutes, 1916. (Annotated Supplement, 1919, v. 1, p. 1267.)

Excise Taxes

Section 6309 4/5b. (Act February 24, 1919, c. 18, par. 901.) (These provisions constitute Title IX. of the Revenue Act of 1918, same; sale or lease price.) If any person manufactures, produces or imports any article enumerated in section 900, or leases or licenses for exhibition any positive motion picture film containing a picture ready for projection, and, whether through any agreement, arrangement, or understanding, or otherwise, sells, leases or licenses such article at less than a fair market price obtainable therefor, either (a) in such manner as directly or indirectly to benefit such person or any person, or (b) with intent to cause such benefit, the amount for which such article is sold, leased or licensed shall be taken to be the amount which would have been received from the sale, lease, or license of such article if sold, leased or licensed at the fair market price. (Revenue Act of 1918.) (U. S. Compiled Statutes, 1916, Supplement, 1919, f. 1, p. 1265.)

(To Collectors of Internal Revenue and others concerned:) Article 5 of Regulations 56 is hereby amended to read as follows: "Article 5. An exhibitor who is also an owner of a film, and who exhibits the film for profit must pay a tax equivalent to 5 per cent of the fair rental value of the film were it leased or licensed for exhibition.

"The fair rental or license value of a film exhibited by an owner for profit shall ordinarily be held to be represented by the net profits he derives therefrom, which shall be determined by deducting from his gross receipts his reasonable expenses or allowances for services (but no deduction will be permitted for such items as expenses of production, upkeep or replacement of films); but should his return show that such net profits do not amount to 33 1-3 per cent of his gross receipts he shall accompany his return with a statement in detail showing the items entering into the expenses

MARION DAVIES

Cosmopolitan Star

Current Release

"THE RESTLESS SEX"

By Robert W. Chambers

Directed by Robert Z. Leonard

Marion Davies does the best work of her career in the role of Stephanie. Not only does she display a much greater sense of repose before the camera but her facial expressions reveal a care. clarity of purpose and conviction that are striking.

From Wids.

and allowances charged against such receipts. This ruling applies to cases where the owner exhibits or intends to exhibit the film over an extended period, as distinguished from a limited period for advertising or other purposes.

"The fair rental or license value of a film exhibited by an owner for a limited period as a part of an advertising or other program intended to enhance the future rental or license value of the film shall be based on the actual rental received for the film at the expiration of that period by the owner or by the person purchasing state or other territorial rights therein. An owner-exhibitor under such circumstances shall accompany his return with a statement showing the actual amounts for which the film has been leased and in what city or cities, and at what theater or theaters it is to be shown.—Signed: Paul F. Myers, Acting Commission of Internal Revenue. Approved April 10, 1920, D. F. Houston, Secretary of Treasury. (Federal Trade Information Service, April 13, 1920, p. 82.)

Internal Revenue

Section 6309½a. From and after the first day of November, 1917, there shall be levied, assessed, collected and paid (a) a tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket, or subscription, to be paid by the person paying for such admission: Provided, That the tax on admission of children under 12 years of age where an admission charge for such children is made, shall in every case be 1 cent. * * *

Section 6309½c. (Where persons, except city officials in the performance of their official duties, are admitted to any place where an admission is charged, a colection of the tax must be made. United States Compiled Statutes, 1918, p. 1004-1005.)

Section 6309¾a. There shall be levied, assessed, collected and paid,—(c) Unexposed moving picture films—Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer a tax equivalent to one-fourth of 1 cent per lineal foot; and (b) Positive moving picture films,—Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer, a tax equivalent to one-half of 1 cent per lineal foot. (United States Compiled Statutes, 1918, p. 1005.)

Vendee's or Lessee's Tax Obligation

Section 6348b. Payment of taxes by vendee or lessee; dealer defined.—(a) If any person, corporation, partnership, or association has prior to May 9, 1917, made a bona fide contract with a dealer for the sale, after the tax takes effect, of any article (or, in the case of moving picture films, such a contract with a dealer, exchange or exhibitor, for the sale or lease thereof) upon which a tax is imposed under Title 3, 4 or 6, or under subdivision 13 of Schedule A of Title 8, or under this section, and (b) if such contract does not permit the adding of the whole of such tax to the amount to be paid under such contract, then the vendee or lessee shall, in lieu of the vendor or lessor, pay so much of such tax as is not so permitted to be added to the contract price.

The tax payable by the vendee or lesssee under this section shall be paid to the vendor, or lessor ot the time the sale or lease is consummated, and collected, returned, and paid to the United States by such vendor or lessor in the same manner as provided in section 503.

The term "dealer" as used in this section includes a vendee who purchases any article with intent to use it in the manufacture or production of another article intended for sale. (Compiled United States Statutes, 1918, p. 1034.)

Proposed Federal Legislation

Motion Picture Censorship Bill

(Mr Hughes introduced in the House of Representatives, December 6, 1915, a bill (456) creating a Federal Motion Picture Commission. It was referred to the Committee on Education. The bill created a sensation among the theatrical moving picture interests, and a brief was printed against the passage of the bill. The brief was by William H. Seabury, Esq., of the New York Bar, and counsel for the Motion Picture Board of Trade of America, Inc. The bill failed of passage.)

Other Proposed Legislation

During the last (1920) session of Congress, Congressman Harreld presented a bill (H. R. 11557) the substance of which was: To prohibit shipment, exhibition of moving picture films purporting to show or simulate the acts of ex-convicts, desperadoes, bandits, train robbers, bank robbers, or outlaws, and to prohibit the use of mails in carrying same, and providing punishment. Referred to Judiciary Committee.

Senator Gore, at the same time introduced, by request, a bill (S. 3674), the purport of which was: Prohibiting the bringing into the United States and the carrying and transporting therein, from one State, Territory or District, of pictures, films, moving picture film or films, purporting to show or to simulate the acts and conduct of ex-convicts, desperadoes, bandits, train robbers, bank robbers, or outlaws, in the commission or attempted commission of crime or acts of violence; and to prohibit the use of the mails in carrying communications relating to the same, and providing punishment therefor; to the Committee on Interstate Commerce. Neither bill passed.

Congressman Henry T. Rainey introduced a bill (H. R. 12000) which designed: To punish transportation of stolen motion picture films in interstate and foreign commerce.

STATE LAWS

Illinois—1917

Section 224-a. It shall be unlawful for any person, firm or corporation to manufacture, sell or offer for sale, advertise or publish, present or exhibit in any public place in this state any lithograph, moving picture, play, drama or sketch, which publication or exhibition portrays depravity, criminality, unchastity, or lack of virtue of a class of citizens, of any race, color, creed or religion, which said publication or exhibition exposes the citizens of any race, color, or creed or religion to contempt, derision or obloquy or which is productive of breach of the peace or riots. Any person, firm or corporation violating any of the provisions of this section, shall be guilty of a misdemeanor, and upon conviction thereof, shall be punished by a fine of not less than fifty dollars, nor more than two hundred dollars. (Laws, 1917, p. 362.)

Section 224-b. It shall be unlawful for any person, firm or corporation, to manufacture, sell, or offer for sale, or advertise or present or exhibit in any public place in the State any publication or representation by lithograph, moving picture, play, drama or sketch representing or purporting to represent any hanging, lynching or burning of any human being. Any person, firm or corporation violating any of the provisions of this section shall be guilty of a misdemeanor, and upon conviction thereof, shall be punished by a fine of not less than fifty dollars nor more than two hundred dollars. (Amendment to above. Laws 1917, p. 362.)

Section 224½. That any person who prepares, advertises, gives, presents, or participates in any obscene or indecent drama, play, exhibition, show or entertainment, and every person aiding or abetting such act, and every owner or lessee or manager of any theater, moving picture house, garden, building, room, place or structure, who leases or lets the same or permits the same to be used for the purposes of such drama, play, exhibition, show or entertainment, or who assents to the use of the same for any such purpose, shall be guilty of a misdemeanor, and upon conviction thereof, shall, for the first violation of this act, be subject to a fine of not less than twenty-five dollars nor more than two hundred dollars, or imprisonment in the county jail or house for not to exceed one year, or both such fine and imprisonment, in the discretion of the court; and for each subsequent offense, the defendant shall be subject to a fine of not less than fifty dollars nor more than five hundred dollars, or imprisonment in the county jail or house of correction for not to exceed one year, or both such fine and imprisonment, in the discretion of the Court. (Amendment to above Act. Laws 1917, p. 337. Illinois Revised Stat., 191, pp. 999-1000.)

Kansas—1917

Bill providing for Kansas Board of Review passed.

1920

Cosmopolitan Achievements

"THE RESTLESS SEX"

Marion Davies' Greatest Success

"HUMORESQUE"

The 1920 Screen Classic

Kansas—1919

In this act provision is made that 10 per cent of the receipts from fees for the examination of moving pictures, etc., shall be credited to the general revenue fund of the state "to reimburse said fund for the expenses of printing, legal advice, auditing and handling accounts and funds and all other general expenses which are paid out of the general revenue fund but which are properly chargeable to the Kansas Board of Review department."

All money now in the state treasury to the credit of the Board of Review is made available for the salaries and expenses during the fiscal years ending June 30th, 1920, and June 30, 1921. (Kansas: Laws 1919, pp. 19-20. Digested.)

Louisiana—1914

Section 1. Be it enacted by the General Assembly of the State of Louisiana: That any city, town or village in this state shall from and after the promulgation of this act, through its proper legislative branch, be authorized and empowered to adopt any ordinance or law for the regulation by censorship, of moving picture theaters and shows, nickelodeons, theatoriums, penny, five and ten cent arcades, and all places of amusement or education, showing, operating or displaying motion pictures, for which an admission charge has or has not been made.

Section 2. That said ordinance or law designate the functions and duties of the censors and their number and the mode in which they shall be selected and the tenure of their office and such compensation as they may receive, should said censors be remunerated for their services.

Section 3. That said cities, towns and villages are hereby authorized to punish any violation of said regulation, by fine not exceeding Twenty-five Dollars ($25.00) or imprisonment, not to exceed thirty (30) days or both at the discretion of the Court.

Section 4. That all laws or parts of laws in conflict herewith be, and the same are hereby repealed. (Louisiana Laws 1914, pp. 339-340.)

Maryland—1916

Bill passed providing for State Board of Censors.

Massachusetts—1920

Proposed censorshipp bill vetoed by Governor, June 5.

Missouri

(For several past legislative sessions held in this state, bills have been introduced for the purpose of establishing a board of censors of moving pictures. The bill introduced in the last legislature (1919) was a copy of the Pennsylvania law. None has so far reached engrossment.)

Montana—1907

Section 8881. Every person who shall exhibit moving pictures wherein are shown or exhibited to the public any scenes or pictures depicting burglaries, train robberies, or other acts which would constitute a felony, is guilty of a misdemeanor. (Montana Laws 1907, c. 66.)

New York

During the legislature of 1920 several bills affecting the theaters, moving pictures and their exhibitors were introduced. Three of these bills made it a misdemeanor for any agent, lessee or owner of a theater, or place of amusement to sell in advance of the advertised rate, or more than 10 per cent above the regular rate. There were an equal number of bills that amended the statutes making it a misdemeanor to admit any child under sixteen to "any dance-house * * * theater or moving picture performance * * * unless accompanied by its parent or guardian."

In one of these bills the age was increased to eighteen. Another added the words after parent or guardian, "or by adult person authorized by its parent or guardian,"—which in no sense changed the law; still another, introduced April 15 by Senator S. A. Cotillo, amended the law as follows:

"But the provisions of this subdivision shall not apply to the admission of any such child between the ages of ten and sixteen years to any kinetoscope or moving picture performance in the city of New York in the afternoon of days other than school days or after school hours and before eight o'clock in the afternoon of school days although not accompanied by its parent or guardian, provided there shall be established and maintained in the place where such performance is held a space for such children segregated from the portion there of occupied by other patrons which segregated space shall be in charge of a matron, whose fitness and character shall be approved by the Society for the Prevention of Cruelty to Children of such city, which society may charge a fee not exceeding fifteen dollars per annum from each such place of amusement for the approval of such matron or matrons therein during each year.

(This latter bill was vigorously antagonized but notwithstanding protests it became a law.)

Senator Cotillo introduced another bill which also became a law. It is also in favor of exhibitors, and attempts to weaken the control of the manufacturer. It adds a new section to the general business law (Chapter 20 of the consolidated laws) which is as follows:

Section 382-a. Money deposited or advanced for use or rental of personal property. Whenever money shall be deposited or advanced on a contract for the use or rental of personal property as security for performance of the contract or to be applied to payments upon such contract when due, such money, with interest accruing thereon, if any, until repaid or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made and shall be deposited in a bank or trust company and shall not be mingled with other funds or become an asset of such trustee.

Section 2. This act shall take effect immediately. (On March 18, 1920, a bill was introduced amending section 2154 of the penal law as follows: "Section 2154. Motion picture exhibitions where an admission fee is charged are hereby prohibited on the first day of the week."

North Carolina

This state provides moving pictures for rural communities at the lowest prices. The circuit is covered by an automobile with a miniature electric plant. The state pays one-third of the expenses. Many communities have made money on an admission charge of 10 cents.

Ohio—1913, 1915

Bill passed providing for State Board of Censors.

Pennsylvania

The annual license for any place of amusement, buildings, tents or enclosures, or any part thereof, situated in any city, borough, or township of this commonwealth, which it used for the exhibition of fixed or moving pictures or stereopticon views, exclusively (whether stage scenery and apparatus are employed or not), shall be $25.00, irrespective of the number of chairs or seating capacity of such place of amusement, buildings, tents or enclosures.

Theaters First-class—Philadelphia: Annual license, $500.00; second class, where such places of amusement, buildings or tents or enclosures shall have over 1,000 chairs, $4,000,000; 1,000 chairs or less, and more than 400 chairs, $75,00; 400 chairs or less, $30.00. In boroughs and townships, irrespective of the number of chairs or seating capacity of such places of amusement, $30.00. (Purdon's Digest, Sup. 1905 to 1915, v. 5, pp., 5265-5266.)

Section 34. It shall be unlawful for any person or persons to give or participate in or for the owner or owners of any building, tent, tents or any premises, lot, park or common, or any one having control thereof, to permit within said building, tent * * * any dramatic, theatrical, operatic, or vaudeville exhibition, or the exhibition of any fixed or moving pictures of a lascivious, sacreligious, obscene, indecent, or of an immoral nature and character, or such as might tend to corrupt morals.

Section 35. Any person who shall violate any of the provisions of the first section of this act shall be guilty of a misdeameanor, and upon conviction thereof shall be sentenced to pay a fine not exceeding $1,000, or suffer an imprisonment in the jail of the proper country for a period not

1920-1921
Cosmopolitan Productions will include

"THE WORLD AND HIS WIFE" . . . . . *by Jose Echegaray*
"THE INSIDE OF THE CUP" . . . . . *by Winston Churchill*
"THE PASSIONATE PILGRIM" . . . . . *by Samuel Merwin*
"BURIED TREASURE" . . . . . *by F. Britten Austin*
"THE LOVE PIKER" . . . . . *by Frank R. and Leslie Adams*
"PROXIES" . . . . . *by Frank Adams*
"HELIOTROPE . . . . . *by Richard Washburn Child*
"THE DAUGHTER OF MOTHER McGINN" . . . *by Jack Boyle*
"KINDRED OF THE DUST" . . . . . *by Peter B. Kyne*
"SUPERMAN"
"THE GOOD PROVIDER" } . . . . . *by Fannie Hurst*
"BACK PAY"
"THE YOUNG DIANA" . . . . . *by Marie Corelli*
"YELLOW MAGIC" . . . . . *by F. Britten Austin*
"THE WILD GOOSE" . . . . . *by Gouverneur Morris*
"JOSS" . . . . . *by Hugh Wiley*
"BEHIND THE VELVET" . . . . . *by Lowell Otis Reese*
"UNEASY STREET" . . . . . *by Arthur Somers Roche*

exceeding one year, or either or both, within the discretion of the court. Pennsylvania: Purdon's Digest, Supplement, 1916, v. 5.)

Section 79. It shall be unlawful to sell, lease, lend, exhibit, or use any motion picture film, reel, or view, in Pennsylvania, unless the said film, reel or view has been submitted by the exchange, owner, or lessee of the film, reel, or view and duly approved by the Pennsylvania state board of censors, hereinafter in this act called the board.

Section 80 provides for Board of Censors.

South Dakota

Section 3853. The performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, sparring contest, trial of strength or any part or parts therein, and any moving picture show of the same * * * where an admission fee is charged or anything of value is accepted by the manager or any of the players * * * on the first day of the week is forbidden; and every person aiding in such exhibition, performance, exercise or game, advertisement, posting or otherwise, and every owner or lessee * * * who leases the same for purposes of such exhibition * * * on the first day of the week * * * is guilty of a misdemeanor, and upon conviction shall be fined in any sum not exceeding $100.00 and not less than $25.00 or to be imprisoned in the county jail for a period not exceeding 30 days, nor less than 10 days, or be subject to both such fine and imprisonment. (South Dakota: Revised Code, 1919, v. 1, p. 961.)

Texas

Section 1. It shall be unlawful for any person, association, coporation, or any agent or employee of any person, association, corporation or receiver, partnership or firm, to give or present to the public an exhibition of prize fights or glove contests, or of any obscene, indecent or immoral picture of any character whatsoever, by means of moving picture films, bioscopes, vitiscopes, magic lanterns or other devices in moving picture shows, theaters, or any other place whatsoever.

Section 2. Any person or persons, association, or any agent or employee of any person, association, corporation or receiver violating any of the provisions of Section 1 of this act, shall, upon conviction thereof, be fined in any sum not less than one hundred dollars and not more than one thousand dollars, or be imprisoned in the county jail for not less than ten nor more than sixty days, or both, in the discretion of the court or jury, and each day's violation of any of the provisions of this act shall constitute and be punishable as a separate offense.

ORDINANCES OF THE PRINCIPAL CITIES OF THE U. S.

Some General and Specific Powers of Mayors and Cities

To promote public morals and decency, reasonable ordinances may be passed to regulate theaters, variety shows, and other places of public amusement, and to suppress or prohibit indecent or immoral exhibitions at such places. (Treatise on the Law of Municipal Corporations, by Eugene McQuillin, Chicago, 1912, v. 3, p. 2112.)

The power to license, tax, regulate (and sometimes suppress and prohibit) theatrical and other exhibitions, shows and amusements, is usually conferred upon municipal corporations in express terms.

* * * So like power is generally granted concerning moving picture shows. However, aside from express power to impose a license for revenue, the character of the amusement is such as to justify reasonable police supervision, and as a proper means of regulation, ordinances may require a license or permit for which a moderate fee may be charged. (McQuillin, Municipal Corporations, v. 3, pp. 2269-70.)

An ordinance passed under express power which requires exhibitors of moving pictures to first exhibit them to the chief of police, to determine whether they are obscene and immoral, is valid and the words "obscene and immoral" fix a sufficient standard to guide in his determination. Such an ordinance prohibiting the exhibition of "moving" obscene or immoral pictures does not furnish a ground for a claim of discrimination because it does not include stationary pictures. And the fact that the owner is paying rent on the films while the Chief of Police is determining whether or not they are objectionable under the ordinance, such time being no longer than is necessary for such inspection, does not constitute a taking of property without due process of law. (Block v. Chicago, 239 Ill., 251.)

The levying of an excise has been practiced in regard to other occupations, and the constitutionality of it has never been doubted. There can therefore, be no objection to it in the present case, admitting theatrical entertainments to be meritorious as other occupations. But it seems to be peculiarly proper in employments of this kind. They require to be watched. Towns are put to expense in preserving order, and it is proper they should be indemnified for inconveniences or injuries occasioned by employments of this nature. (Boston v. Schaffer, 9 Pick. (Mas.) 415.)

(Ordinances similar to the following state laws, are very general throughout the United States.)

Wearing Hats in Theaters

(Act 62 of 1896, p. 95.) An act making it a misdemeanor for the owner, lessee or manager of any theater to permit or suffer any person or persons "to wear a hat or any kind of head gear, opera or evening bonnets excepted," provided the same shall not obstruct the view of persons sitting behind the wearer of the same, (during any performance), shall be guilty of a misdemeanor. (Constitution and Statutes of Louisiana, 1920, v. 2. p. 874.)

Wearing Hats at the "Movies"

"For the security of the peace, health, order and good government," etc., it has been adjudged sufficient reason to authorize the enactment of an ordinance, making it "the duty of the proprietor, lessee, etc., of every opera house, or theater, or moving picture show, etc. * * * to require ladies who attend performances in such theater or opera house to remove their hats during the performance."It was claimed that this ordinance was discriminatory and class legislation in that it did not apply to all subjects alike, and if otherwise valid, it was wholly unreasonable, because it imposed a penalty for an offense over which the defendant had no control. The characteer of the amusement was a moving picture show. The basis of the judgment appears in the language of the court. "It is a matter of common knowledge that the style of modern hats worns by ladies, if permitted to be worn by them while the performance is in progress, will prevent those who may be us unfortunate as to sit in the rear of ladies from seeing the stage, or from enjoying the spectacular entertainment there presented. * * * The spectacular is the principal part of moving picture shows. The evil aimed at by this ordinance, the mischief it was intended to prevent, and the nuisance it was passed to abate all clearly show that the ordinance in question is within the police power of the city and is authorized by the "general welfare" clause of its charter." (Oldknow v. Atlanta (Ga. App. 1911) 71 S. E. 1015.)

Regulating Seating of Persons in Theaters

Any owner, lessee, proprietor, manager of any theater, hall,, place, opera house or building where theatrical or other performances are given and where an admission fee is charged, in any city containing a population of 50,000 or over, who permits or suffers any person or persons after the curtain has arisen on the performance in such theater * * * to take seats and disturb the persons already seated in said theater * * * shall be guilty of a misdemeanor and shall, on conviction, be subjected to a fine of not more than $25.00 for each violation thereof, or imprisonment for not more than 30 days, at the discretion of the courts in whose jurisdiction the offense was committed, (and each violation shall be a separate offense.) (Constitution and Statutes of Louisiana, 1920, p. 875.)

MARION DAVIES

The Cosmopolitan Star
as seen by the

WORLD'S GREATEST ARTISTS

From the painting by
Howard Chandler Christy

From the painting by
Harrison Fisher

From the painting by
Penrhyn Stanlaws

CITY ORDINANCES

Akron, O.

Moving pictures, 1 yr., $40.00.

Albany, N. Y.

Theaters. $100,000 for theatrical season; $50.00 for 3 months; $20.00 per week. Left to discretion of mayor. Moving Picture—Annual $50.

Section 4. The Mayor, may in his discretion, after the notice to the owner or lessee, suspend or revoke the license of any theater or place of public amusement where any show, play or exhibition is given or is advertised to be given, which, in his opinion, is a lewd or immoral nature. He may also refuse to license any transient show, exhibition or entertainment, or may suspend or revoke the license of the same, whenever, in his judgment, such show, exhibition or entertainment is of a lewd or immoral nature. The mayor may upon like notice revoke such license when such place so licensed is, in his opinion, and after a report to the Chief of the Fire Department to that effect, unsafe for the public gathering therein. (Albany: General Ordinances 1910, pp. 717-18.)

Atlanta, Ga.

Moving picture show, 1 yr., $100,000. Operator, original license, including examination fee, 1 yr., $5.00; renewal license, $1.00. School for acting, 1 yr., $50.00. Supply house, 1 yr., $50.00.

Atlantic City, N. J.

Moving-picture operator, 1 yr., $5.00. Moving-picture or steropticon, scenic theater, electric illusions, or steropticon advertising, except open-air shows. 1 yr., $150.000. Same in open air. 1 yr., $100. Operator annual license, $5.00.

Auburn, N. Y.

Theater, 1 yr., $75.00.

The Common Council has power to prohibit, restrain and regulate all public exhibitions or performances for money, and to require, fix the amount, and to provide for the collection of license fees therefor. (Auburn: Charter, Sec. 30.)

Augusta, Ga.

Moving-picture show or electric theater, 1 yr., $100.00. Photograph or mutoscope parlor, 1 month, $5.00.

Aurora, Ill.

Arcade, 1 yr., $100.00; 6 months, $60.00; 1 week, $10.00. Theater and moving picture show rate based on admission charge 1 yr., $50.00 to $100.00.

Austin, Texas

Motion-picture exhibition, 1 yr., $12.50.

Baltimore, Md.

Theater and moving pictures, 1 yr., $50.00. A bill permitting moving picture theaters to open on Sunday after 2 p. m., in Baltimore, passed the legislature and was signed on April 16th, 1920 by the Governor. There is a referendum attached to the bill, and the citizens of Baltimore may vote on it at the next regular election, in November. See State Laws: Maryland.

Belleville, Ill.

Theaters, opera houses, motion picture shows, 1 day, $5.00. or in lieu of all separate licenses, 1 yr., $50.00.

Bellingham, Wash.

Operator, 1 yr., $5.00; assistant operator, 1 yr., $2.50; Penny arcade, 1 yr., $50.00.

Berkeley, Cal.

Shows, $5.00 a day. Professor T. H. Reed wrote a report of a committee appointed by the City Club to investigate the motion picture situation in Berkeley. This report was published in Berkeley Civic Buletin, April 9, 1915.

Binghamton, N. Y.

Theater: rate based on seating capacity, $50 to $150.

Birmingham, Ala.

Moving pictures; musetorium, theatorium, electric theater or penny arcade, rate based on gross receipts, 1 yr., $100 to $250. Film exchange, 1 yr., $50. Moving picture supplies, 1 fr., $25.

Section 1783. It shall be unlawful for any person, firm or coporation operating or conducting a moving picture show theater or other place of amusement in the City of Birmingham to show or place on exhibition or allow or permit to be shown or exhibited at such moving picture show * * * any film, scene, show or picture * * * represents any indecent, obscene, lewd, filthy, vulgar, lascivious or suggestive * * * picture. * * *

Section 1785. It shall be unlawful * * * to show * * * in moving picture show * * * in the City of Birmingham any obscene, filthy, vulgar, profane or suggestive text, legend, phrase or verbiage accompanying or describing any moving picture film or show.

Section 1796. Any person, firm or corporation violating any provision of this chapter shall, upon conviction, be punished within the limits and as provided by Section 1216 of the Code of Alabama. (Birmingham: Code 1917, pp. 815, 816, 818.

Boston, Mass.

Moving picture theaters, 1 yr., $75.00.

See State Laws, Massachusetts.

(The censorship bill that was passed by the state legislature and later vetoed by Governor Coolidge, was opposed by Mayor Peters of Boston. In his opinion the police censorship was adequate. Some of the earlier work of the Boston police department may be shown by the following statistics: 1910, licenses issued, 6080; entertainments approved 6067, disapproved 13; 1911, licenses issued, 6763; approved, 6734; disapproved, 29. 1912, licenses issued, 7377; entertainments approved, 7363; disapproved, 14. 1913, licenses issued, 8316; entertainments approved, 8276; disapproved, 40. 1914, licenses issued, 8551; entertainments approved, 8525; disapproved, 26.)

Bridgeport, Conn.

Theater, or exhibition of moving pictures, rate based on seating capacity, 1 yr., $50.00 to $150.00.

Brockton, Mass.

Moving picture theater, 1 yr., $25.00.

Buffalo, N. Y.

Moving picture operator, original license, 1 yr., $5.00. Renewal, 1 yr., $2.00. Theater or moving pictures, rate based on seating capacity, 1 yr., $50.00 to $100.00.

All exhibitions of moving pictures known as mutoscope, kinetoscope, cinematograph or other like automatic or moving picture devices, and all penny racades, so-called, or similar entertainments, shall belong to and be known as entertainments of the sixth class. (Buffalo, Ordinances 1912, chap. 34.)

All licenses shall expire on the 30th day of May in each year. (Buffalo, Ordinances 1912, chap. 34.)

Camden, N. J.

Moving picture show, per seat, 1 yr., 10 cents. (None less than $25.00.)

Charleston, S. C.

Moving pictures, rate based on admission charge, 1 yr., $75.00 to $150.00; operator, 1 yr., $5.00; each succeeding year, $1.00.

Charleston, W. Va.

Moving picture show or vaudeville, or both, 1 yr., $125.00; 6 months, $100.00; 3 months, $75.00; 1 week, $20.00. Penny arcade, 1 yr., $50.00; 6 months, $35.00; 3 months, $25.00.

Charlotte, N. C.

Motion picture show, illustrated songs, musical attractions or vaudeville in connection with each stand, 1 yr., $100.00.

Chattanooga, Tenn.

Moving picture films, manufacture, sale, or lease of 1 yr., $100.00. Moving pictures rate based on seating capacity: Admission, 5 cents or less, 1 yr., $60.00 to $100.00; admission, 10 cents or more, 1 yr., $80.00 to $200.00. Showing at nights only, one-half of above rates.

Free motion picture entertainment.

Chillicothe, Mo.

Moving picture show, 1 yr., $40.00.

Chicago, Ill.

Motion picture operator, original license, 1 yr., $3.00; renewal license, 1 yr., $2.00; apprentice license, unlimited, $1.00. Penny arcade, etc., 1 yr., $200.00. Theater, rate based on admission charge, 1 yr., $200.00 to $1000.00. Free municipal motion picture entertainments have been given.

Ernest Shipman

PRODUCTIONS
AFFILIATIONS

James Oliver Curwood Productions
"Nomads of the North"
(A First National Attraction)

"Back to God's Country"
by James Oliver Curwood
(A First National Attraction)

National Film Corporation
Re-Issues of
"Tarzan of the Apes"
and
"A Romance of Tarzan"
(First National Attractions)

Legend Film Productions, Inc.
New Series of Two-Reel Comedies

Cathrine Curtis Corporation
Studios, Los Angeles
HENRY MacRAE
Supervising Director

Dominion Film Company, Inc.
Production rights to works of Ralph Connor and other famous authors

Winnipeg Productions, Ltd.
(Winnipeg, Canada)
"The Foreigner"
by Ralph Connor

Northern Pictures Corporation, Ltd.
(Calgary, Canada)
"Cameron of the Royal Mounted"
and
"The Patrol of the Sun Dance Trail"
by Ralph Connor

Cable
"ERNSHIP"
Phone: Bryant 4730

6 West 48th Street New York City

Section 1628 and 1629 refer to police permits to show pictures, etc., as well as 1627, adopted by the Common Council in March, 1916.

(Motion Picture Department. May, 1920. Under a proposed ordinance the so-called censorship of motion pictures by the police department would be abolished, and a motion picture department would be established which would censor and issue motion picture permits. The department would consist of three members, an educator, a business man and a woman, appointed by the mayor. The jurisdiction of the department would include the censorship not only of films, but also of posters and advertising matter. Out of 189 answers to questionnaires sent to school principals and teachers, only six were in favor of the present method of police censorship, and 183 were against it. The motion picture interests opposed the proposed ordinance.)

Cleveland, O.

Section 1. That it shall be the duty of the proprietor, operator or manager of every theater or other place of amusement in the city of Cleveland open to the public and in which motion pictures are produced, to exhibit on a billboard placed in front of the building or other structure in which such show is given and such motion pictures are exhibited the title to the pictures which are being shown within, which title shall be full enough to describe in general terms the nature and character of the picture or pictures to be shown. No such proprietor, operator or manager shall place, maintain or allow to be placed or maintained in front of or in connection with any such theater or other place of public amusement any sign, picture or other announcement which in any manner misstates or misrepresents the pictures or other amusements which are being shown in said place, or which announces a picture or other form of amusement or entertainment which is not at the time such announcement is displayed being shown and exhibited in said theater or other place of amusement.

Section 2. Any person being such proprietor, agent or manager of any theater or other place of amusement in the city of Cleveland, open to the public, failing to comply with the provisions of this section shall on conviction thereof be fined not less than ten dollars ($10.00) nor more than fifty dollars ($50.00) and the costs of the prosecution, and each day that any such theater or other place of amusement is operated without the exhibition of such a statement of the title of the pictures being shown or that a sign is displayed which in any manner misrepresents the amusement being offered or announces amusements which are not at the time being offered, shall be a separate offense.

Section 3. This ordinance shall take effect and be in force from and after the earliest period allowed by law. (Passed July 15, 1912. Approved July 18, 1912.)

(The state of Ohio has a Board of Censors of moving pictures. The city of Cleveland has a general ordinance prohibiting objectionable exhibitions from all shows, without specifically mentioning moving pictures. During the year 1913, Mr. Robert O. Bartholomew made a report to Mayor Newton D. Baker on the "Censorship of Motion Pictures and of Investigation of Motion Picture Theaters of Cleveland." There is a branch here of the Affiliated Committee for Better Films of the National Board of Review. It is called The Cleveland Cinema Club. It has compiled a list of acceptable plays, and is trying to interest schools and libraries to advertise their work.)

Columbia, S. C.

Moving pictures, 1 yr., $50.00; with vaudeville, 1 yr., $75.00.

Council Bluffs, Iowa

Moving picture theater within fire limits, 1 yr., $50.00; outside fire limits, $25.00. Additional, each seat more than 500 seats, 1 yr., 5 cents.

Covington, Ky.

Moving pictures, admission charge, 5 cents, 1 yr., $100.00; transient, 1 day, $25.00.

Dallas, Texas

Free motion picture entertainment. Moving picture show, 1 yr., $65.00; in connection with vaudeville, 1 yr., $75.00; operator, 1 yr., $5.00.

In August, 1915, the City Council passed an ordinance providing for a Board of Censors and a Board of Appeals.

Danville, Ill.

Penny arcades: 1 day, $5.00; one week, $15.00; one month, $25.00; one year, $75.00.

Dayton, Ohio

Discretion of Mayor. For every kind of exhibition, performance or entertainment, not less than $1.00 nor more than $500.00 a day.

Denver, Colo.

Moving picture operator: Original license, 1 yr., $3.00; renewal license, 1 yr., $1.50; apprentice license, 1 yr., $.50. Moving picture studio, 1 yr., $1000.00. Picture film, 1 yr., $40.00 to $200.00.

Des Moines, Iowa

Moving picture theater or opera house based on seating capacity, 1 yr., $75.00 to $100.00.

Detroit, Mich.

Moving pictures, 1 yr., $25.00. Free motion picture entertainment.

Section 1. No person or persons, company or companies, shall exhibit or maintain in said city any circus, menagerie, play, game or theatrical exhibition, or give any concert, vocal or instrumental, or exhibit any natural or artificial curiosity, or give a show of any kind for which pay is demanded or received, without a license from the mayor; and for every license granted shall pay the license fee hereinafter specified. * * *

Section 12. The license fee for roller skating rinks, penny exhibits, phonographic exhibits, novelty theaters, exhibits of moving pictures and all shows, exhibits and amusements of a like character, shall be the sum of $50.00 annually, payable in advance. * * *

Section 18. The mayor is hereby authorized to issue license to the parties and for the purposes aforesaid upon such person, persons, company or companies, executing a bond to the city of Detroit, in the penal sum of one thousand dollars, with two sufficient sureties, conditioned for the faithful observance of this ordinance and the charter and ordinances of said city. * * *

Section 20. * * *

Every person or company operating under this ordinance and in whose place of amusement or exhibition shall be displayed moving pictures of any character, kind or description, shall present the pictures, films or plates so sought to be displayed to the Commissioner or Superintendent of Police for his inspection. Said Commissioner or Superintendent of Police is hereby authorized, and it is hereby made his duty to inspect or cause to be inspected said pictures, plates or films, and if in his judgment they are indecent or immoral, he shall reject the same and notify the person or company operating the place of amusement or exhibition from whom said plates or films were received, that the same cannot be used; and the person or company using them after they have been rejected by the Commissioner or Superintendent of Police shall be punished as hereinafter provided. * * * (Approved, September, 1907.)

Section 22. Any violation of this ordinance shall be cause for revocation of any license issued, and shall be punished by a fine not to exceed the sum of $200.00, and by imprisonment in the county jail or Detroit House of Correction for a period not exceeding six months, or either, in the discretion of the court, and in the imposition of a fine only, the court may make a further sentence, that the offender be imprisoned until such fine is paid, but for a time not exceeding that provided herein. (Detroit: Compiled Ordinances, 1912, pp. 500-504.)

Dubuque, Iowa

Moving picture theater, 1 yr., $50.00.

Duluth, Minn.

Moving picture operator, 1 yr., $1.00. Moving pictures and playgames concerts, 1 yr., $50.00; 6 months, $35.00; 1 month, $30.00; 1 day, $5.00.

East Orange, N. J.

Moving picture show, 1 yr., $100.00.

Special RALPH CONNOR *Features*

Each to be made by separate producing units organized for the purpose of specializing on the story in hand. In due season each producing unit will make its own announcement to the trade. The keen competition between them will insure the most artistic film drama.

Ernest Shipman

6 West 48th Street, New York

East St. Louis, Ill.

Moving picture theater, 1 yr., $100.00.

Easton, Pa.

Moving picture show, 1 yr., $100.00.

Elizabeth, N. J.

Moving picture theater, 1 yr., $48.00.

Elmira, N. Y.

Theater, 1 yr., $100.00.

The mayor of the said city may grant any person a license * * * upon the payment of the following license fees: For every place wholly devoted to the purpose of a museum or theatrical representations, one hundred dollars per year.

No license issued hereunder shall permit any * * * performance or exercise * * * to be given on Sunday, and no such license shall be transferred without the written consent of the mayor, and may be revoked in his discretion. * * * It shall be the duty of the person or persons, corporation, partnership or association to whom such license is granted to keep all aisles and exits of the building in which any exhibition or performance is conducted under such license, free and clear of persons, chairs or any obstruction while such exhibition or performance is being conducted therein. * * * It shall be the duty of the mayor to pay over to the city chamberlain on the first day of each month all moneys received for licenses granted hereunder, and report to the common council at the first stated meeting in the month of February in each year, the licenses granted during the preceding fiscal year and the amounts received therefor. A violation of this ordinance shall be punished by a fine not exceeding one hundred fifty dollars, or by imprisonment not exceeding one hundred fifty days or by both such fine and imprisonment, or by a penalty not exceeding $500.00 to be recovered by the city of Elmira in a civil action. (Elmira: Ordinances.)

Evansville, Ind.

Theaters where admission fee exceeds one dollar, per year, $250.00. Theaters where admission fee is not less than $.50 nor more than $1.00, per yr., $150.00. Theaters where admission fee is not more than $.50, per year, $100.00.

Flint, Mich.

Theater, opera house, moving picture, etc., rate based on seating capacity, 1 yr., $50.00 to $150.00.

Fort Wayne, Ind.

Moving pictures, 1 yr., $50.00; penny arcade, 1 yr., $50.00; 1 month, $5.00; 1 day, $3.00. Theaters, 1 yr., $150.00.

Fort Worth, Tex.

Motion pictures, 1 yr., $10.00.

Fresno, Cal.

Theater, opera, concert or exhibition, 1 yr., $100.00; 3 months, $30.00; 1 month, $20.00; 1 day, $10.00.

Grand Rapids, Mich.

Free motion picture entertainment. Motion picture show or vaudeville, 1 yr., $150.00; 1 month, $15.00. Picture machine, automatic, 1 yr., $3.00; operator, 1 yr., original and renewal, $3.00.

Harrisburg, Pa.

Moving picture show, 1 yr., $50.00. Theater, opera or concert, 1 yr., $100.00.

Hartford, Conn.

Theater, etc., 1 yr., $75.00.

Haverhill, Mass.

Moving picture theater, week days, 1 yr., $25.00; Sunday, 1 day, $7.50. Moving pictures and vaudeville, week days, 1 yr., $50.00; Sunday, 1 day, $15.00.

Hoboken, N. J.

Moving picture theater, 1 yr., $200.00; theater, 1 yr., $300.00.

Holyoke, Mass.

Moving picture house, week days, rate based on size and admission charge, 1 yr., $25.00 to $50.00; Sunday, 1 day, $2.00.

Houston, Tex.

Motion picture show, 1 yr., $12.50.

Huntington, W. Va.

Moving picture show, 1 yr., $75.00. Theater, 1 yr., $125.00.

Indianapolis, Ind.

Theater, 1 yr., $100.00. Moving picture show or airdome, 1 yr., $25.00. Penny arcades, slot machines, or exhibiting picture, views of any kind for profit, phonograph, graphophone, talking machine, kinetoscope, biograph, projectiscope, etc., 1 yr., $1 for each instrument. Operator of each moving picture machine, 1 yr., $5.00.

Any license that has been issued for a moving picture show, skating rink, theater or concert hall * * * may be transferred or assigned at any time the licensee disposes of his interest in the property licensed, subject to the provisions of this ordinance. (Indianapolis: Municipal Code, 1917, Sec. 756, p. 250.)

Jackson, Mich.

Theater or moving picture show rate based on seating capacity.

Jacksonville, Fla.

Moving pictures, cinematoscope, phonograph or like exhibition, 1 yr., $50.00. Theater, opera house or hall used for theatrical purposes, 1 yr., $100.00. Free motion picture entertainment.

Jamestown, N. Y.

Theater, based on seating capacity, 1 yr., $25.00 to $150.00.

Jersey City, N. J.

Moving picture machine, 1 yr., $5.00. Moving picture operator, 1 yr., $1.00. Free motion picture entertainment.

Joplin, Mo.

Photoplay house or airdome, seating capacity of 1,000, photoplay only, 1 yr., $56.00. Photoplay house, theater or airdome, seating capacity of 1,000, photoplays and vaudeville only, 1 yr., $85.00; photoplays, vaudeville and other acts or plays, 1 yr., $112.00; photoplays shown not more than 180 days, 1 yr., $56.00. Seating capacity more than 1000: Photoplays, vaudeville and other acts or plays, 1 yr., $170.00; photoplays shown not more than 180 days, 1 yr., $56.00. Showing advertising matter on screen or stage, one-half of above rates additional.

In 1917 the city code provided in sections 981 to 994 for censorship giving the chief of police usual censor powers.

Kansas City, Mo.

Moving picture theater, 1 yr., $100.00. Phonographic or kinetoscope parlors and other mechanical reproductions of music, pictures or views, 6 months, $25.00. Theater or theatrical amusement place, 1 month, $17.00.

Knoxville, Tenn.

Moving picture show, rate based on seating capacity: admission 5 cents or less, 1 yr., $60.00 to $150.00; admission 10 cents or more, 1 yr., $80.00 to $200.00. Showing at night only, one-half of above rates. Theater, 1 yr., $100.00.

La Crosse, Wis.

Show or theater, rate based on seating capacity, 1 yr., $25.00 to $75.00.

Lancaster, Pa.

Theater and moving picture show, 1 yr., $75.00. Transient moving picture show, lecture, exhibition, etc., 1 performance, $5.00. Each additional performance, $1.00.

Lansing, Mich.

Moving pictures in vaudeville, arcade or auditorium, 1 yr., $25.00; 1 week, $3.00; 1 day, $1.00.

Lincoln, Neb.

Moving pictures, 1 yr., $75.00. Theater, 1 yr., $100.00.

Little Rock, Ark.

Theater or moving picture show rate based on admission charge, 1 monuth, $40.00 to $50.00. Advertising: magic lantern, 1 week, $5.00.

Los Angeles, Cal.

Advertising: Stereopticon, biograph or moving pictures, etc., 1 month, $5.00. Arcade for phonograph, kinetoscope, microscope, etc., 3 months, $50.00. Films, moving picture, selling, exchanging, rate based on number of reels per month, 3

Cathrine Curtis Corporation

ANNOUNCES

"THE SKY PILOT"

BY

RALPH CONNOR

Direction of

KING VIDOR

New York Los Angeles

months, $10.00 to $50.00. Phonograph, kinetoscope or like machine, operating or exhibiting, 3 months, $25.00.

Theater, concert hall or other place of amusement, entertainment or exhibition, rate based on seating capacity and maximum admission fee, including charge for seat, 1 month, $5.00 to $35.00; 1 day, $1.00 to $7.50. Free motion picture entertainment.

(Los Angeles has an ordinance, No. 37,788, whose title is as follows: "An ordinance regulating public exhibitions of moving and motion pictures and creating the office of Commissioner of Films." This ordinance was passed December 24, 1917, and signed by the mayor on the same day. On the margin of a printed copy received from the city clerk are written the words, "not in force.")

Louisville, Ky.

The license for each theater, museum, concert hall, etc., shall be $250.00 per year. "Where a yearly license is paid on any theater, hall, garden or other place of public amusement, no special license shall be required for entertainments given therein." (Louisville: General Ordinances, 1913, p. 338.)

Lynchburg, Va.

Moving pictures, rate based on seating capacity, 1 yr., $150.00 to $200.00. Theater, 1 yr., $200.00

Lynn, Mass.

Theater, or other amusement places, rate based on seating capacity, 1 yr., $50.00 to $100.00.

Macon, Ga.

Moving pictures or stereopticon, electric theaters or similar shows when an admission fee of 10 cents or less is charged (no license to be prorated), 1 yr., $150.00. Same, charging more than 10 cents admission, regularly or at times (no prorate), 1 yr., $200.00. Moving pictures, advertising on screen other than own business, additional license of $25.00, 1 yr. Moving picture machine operator each, 1 yr., $3.00.

Madison, Wis.

Theater, per seat, 1 yr., 20 cents.

Malden, Mass.

Moving picture house, 1 yr., $5.00.

Memphis, Tenn.

Moving picture films, manufacture, sale, or lease of, 1 yr., $25.00. Moving picture show, rate based on seating capacity: Admission 5 cents or less, 1 yr., $60.00 to $150.00; admission 10 cents or more, 1 yr., $80.00 to $200.00. Showing at night only, one-half of above rates.

Milwaukee, Wis.

Theater, moving picture theater or show, 1 yr., $30.00. All licenses expire on July 1. After July 31st, the rate is $2.50 per month.

Sections 1050-1064 of the Milwaukee code provide for strict supervision of billboards by the police.

Minneapolis, Minn.

Moving pictures, rate based on seating capacity, 1 yr., $75.00 to $150.00. Theaters, 1 yr., $150.00.

Missouri Valley, Ia.

Section 1. That the owners, agents or managers of any moving picture show, or other exhibitions showing pictures, theaters or other entertainments charging an admission fee of fifty cents or more than twenty-five cents, shall pay a license fee of $50.00 per day, $200.00 per week, $400.00 per month, $1000.00 per four months, $1500.00 per six months, or $2500.00 per year. That the owners, agents or managers of any such shows, theaters or other entertainments charging an admission fee of twenty-five cents, or more than twenty cents, shall pay a license fee of $5.00 per day, $15.00 per week, $40.00 per month, $125.00 per four months, $150.00 per six months, or $250.00 per year; that the owners, agents or managers of such shows, exhibitions, theaters or entertainments charging an admission fee of not more than twenty cents, and more than ten cents, shall pay a license fee of $5.00 per day, $15.00 per week, $20.00 per month, $75.00 per four months, $100.00 per six months, or $150.00 per year, provided, further, that nothing in this ordinance shall be construed as to apply to entertainments given for charitable, religious or educational purposes.

Section 2. That every other exhibition, entertainment or concert where an admission fee is charged, when not otherwise provided, shall pay a license fee of $5.00 per day. License fees herein prescribed shall be paid in advance.

Section 3. All ordinances or parts of ordinances in conflict with the provisions of this ordinance, are hereby repealed.

Section 4. That this ordinance is deemed of immediate importance, shall take effect and be in full force from and after its passage and publication as required by law.

Adopted and approved, 1920.

Mobile, Ala.

Moving picture, phonograph or like exhibition, based on seating capacity, $125.00 to $200.00. Additional, if displaying advertisements of other business, 1 yr., $25.00. Penny arcade, 1 yr., $60.00. Theater rate based on amount of admission charge, 1 yr., $200.00-$250.00. Additional, each person, firm, etc., advertising on curtain, 1 yr., $25.00. Theatrical, musical or similar exhibition, 1 week, $25.00.

Montgomery, Ala.

Moving picture shows, or electric theaters, where admission per person is not more than 10 cents, 1 yr., $150.00. Where charge is more than 10 cents and not over 15 cents, 1 yr., $300.00. Where charge is 15 cents and not over 25 cents, 1 yr., $400.00. Where charge is over 25 cents, 1 yr., $400.00. Provided that if any theater desires to charge more than license allows, they may increase the same for each day for $25.00. Provided that no license shall be issued for less than one year.

Advertising in theaters, etc. Persons, firms or corporations contracting for or engaging in the business of projecting advertisements by stereopticons, and the like in theaters, motion picture houses, etc., each 1 yr., $100.00.

Mount Vernon, N. Y.

Theater or music hall, 1 yr., $50.00.

The mayor shall have power summarily to revoke the license of any hackman, cartman, or for the exhibition of any show. (Mount Vernon: Charter, Title 3, Sec. 34.)

Ordinances: Any person who shall publicly exhibit any theatrical representations, or other shows or exhibitions, or performances in said city, without first obtaining a license from the mayor therefor, and filing a bond satisfactory to the mayor of the city, in the penal sum of two thousand dollars to guarantee the city against suits for damages that might arise by reason of any acts of their agents or employees, and furnishing satisfactory references from the last town where said show was exhibited, shall be punishable by a fine of not less than ten dollars nor more than fifty dollars or by imprisonment in the county jail of Westchester County for not more than fifty days, or by both such fine and imprisonment. For every license so granted there shall be paid not less than ten dollars nor more than one hundred dollars at the discretion of the mayor. Provided, however, that licenses may be granted without fee for any church or school, or for any benevolent, charitable or scientific society, or for any local charity. This section, however, shall not apply to any show, exhibition or performance given in a hall, theater or building licensed by the Common Council. (Mount Vernon: Ordinances, 1914, p. 29.)

Muskogee, Okla.

Theater, opera house or moving picture show, 1 yr., $50.00.

Nashville, Tenn.

Free motion picture entertainment. Motion picture films, manufacture, sale or lease of, 1 yr., $100.00. Motion picture show rate based on seating capacity: Admission, 5 cents or less, 1 yr., $60.00 to $150.00; admission 10 cents or more, 1 yr., $80.00 to $200.00. Showing at night only, one-half of above rates.

New Castle, Pa.

Moving pictures or theatorium, rate based on seating capacity, 1 yr., $20.00 to $35.00. With

HENRY MacRAE

SUPERVISING DIRECTOR

Ernest Shipman Affiliated Productions

Now Producing

"THE FOREIGNER"

QUALITY AHJ SERVICE

Personal Manager Motion Picture Artists

Jacobs Placed Means Producer Pleased

Representing Exclusively

GEORGE ARCHAINBAUD
SYLVIA BREAMER
HERBERT RAWLINSON
GLADYS LESLIE
GASTON GLASS
MARTHA MANSFIELD
HARRY T. MOREY
JUNE ELVIDGE, Etc., Etc.

ARTHUR H. JACOBS 145 W. 45th ST. BRYANT 4783

vaudeville, 1 yr., $30.00 to $50.00. Theater and opera house, 1 yr., $50.00. Theater, vaudeville or like performance, 1 yr., $20.00.

New Haven, Conn.

Moving picture exhibition, 1 month, $5.00. Theater, 1 day, $1.00.

New Orleans, La.

Free motion picture entertainment. Moving picture exhibition, etc., rate based on seating capacity, 1 yr., $50.00 to $400.00.

New Rochelle, N. Y .

Theater, 1 yr., $50.00.

New York City, N. Y.

Free motion picture entertainments. Motion picture theater, 1 yr., $100.00; open air theater, 1 yr., $50.00. Exhibition: Church or educational, each one, $2.00. All other exhibitions, each one, $5.00.

Over ten years ago there was organized in conjunction with certain manufacturers and producers of moving pictures and citizens of New York, a board of censors, originally called The National Board of Censorship of Motion Pictures. The name has, since been changed to The National Board of Review of Motion Pictures. Acceptance of this board's rulings is obligatory on no one.

Section 529a. It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in the City of New York unless such person or persons so operating such apparatus is duly licensed as hereinafter provided. Any person desiring to act as such operator shall make application for a license to so act to the commissioner of water supply, gas and electricity of the City of New York who shall furnish to each applicant blank forms of application which the applicant shall fill out.

The commissioner of water supply, gas and electricity shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates.

The applicant shall be given a practical examination under the direction of the commissioner of water supply, gas and electricity, and if found competent as to his ability to operate a moving picture apparatus and its connections shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the commissioner of water supply, gas and electricity. Every license shall continue in force for one year from the day of issue unless sooner revoked or suspended. Every license, unless revoked or suspended, as herein provided, may at the end of one year from date of issue thereof be renewed by the commissioner of water supply, gas and electricity in his discretion upon application and with or without further examination as said commissioner may direct. Every application for renewal of license must be within 30 days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, made by the commissioner of water supply, gas and electricity or such other officer as such commissioner may designate, certifying that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a consuicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age. Any person offending against the provisions of this section, as well as any person who employs or permits a person not licensed as herein provided to operate a moving picture apparatus and its connections, shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of $100.00, or imprisonment for a period not exceeding three months, or both, in the discretion of the court. (Laws 1910. Greater New York Charter, with notes by Mark Ash, New York, 1918, pp. 465-466.)

Section 1482. It shall not be lawful for any owner, lessee, manager, agent or officer of any theater in the city of New York to admit to any theatrical exhibition held in the evening, any minor under the age of fourteen years, unless such minor is accompanied by, and is in the care of, some adult person. Any person violating the provisions of this section shall be guilty of a misdemeanor, and shall be liable to a fine of not less than $25.00 nor more than $100.00, or imprisonment for a term not less than ten nor more than ninety days for each offense. All moneys recovered under the provisions of this section, for fines, shall be paid over to the controller of said city, to be paid into the treasury of said city. (Greater New York Charter, 1918, p. 1152.)

Norfolk, Va.

Moving pictures, rate based on seating capacity of place entertainment, 1 yr., $100.00 to $200.00. Using phonograph or other noise producing instruments to advertise, each place of entertainment, 1 yr., $300.00. Penny arcade and automatic theater, 1 yr., $100.00. Theater, etc., rate based on admission charge, 1 yr., $200.00-$350.00. No admission charge, 1 yr., $500.00. Theatrical or like exhibition, 1 yr., $20.00.

Norristown, Pa.

Penny arcade, Edisonian or other similar amusements, 1 yr., $25.00. Theater or moving picture, rate based on seating capacity, 1 yr., $75.00 to $150.00.

Oakland, Cal.

Phonograph or kinetoscope parlor, 3 months, $5.00. Motion picture theater. Free, 1 year, $75.00; 3 months, $20.00. Where admission is charged rate based on seating capacity, 3 months, $12.50 to $25.00.

Ogden, Utah

Moving picture theater, 1 yr., $50.00. Theater, rate based on seating capacity, 1 yr., $75.00 to $125.00.

Oklahoma City, Okla.

Moving picture operator, 1 yr., $1.00. Theater, rate based on seating capacity, 1 yr., $75.00 to $200.00.

Omaha, Neb.

Moving pictures, seating capacity 350 or less, 1 yr., $35.00; seating capacity over 350, each seat, 1 yr., 10 cents. Special license, 10 days, $25.00.

Passaic, N. J.

Moving picture, 1 yr., $100.00.

Paterson, N. J.

Motion picture operator, original license, 1 yr., $5.00; renewal license, $1.00.

Pawtucket, R. I.

Moving picture machine operator, 1 yr., $1.00.

Peoria, Ill.

Moving pictures, rate based on seating capacity, 1 yr., $100.00 to $200.00. One day, $5.00.

Perth Amboy, N. J.

Theater, opera house or moving picture show, rate based on seating capacity, 1 yr., $50.00 to $200.00.

Philadelphia, Pa.

Motion picture house, 1 yr., $100.00; operator, 1 yr., $5.00. See State Laws, Pennsylvania.

Pittsburgh, Pa.

Moving picture show, theater, nickelodeon and similar places, rate based on seating capacity and admission charge, 1 month, $10.00 to $50.00. Free motion picture entertainments.

Portland, Ore.

Theater, 1 yr., $5.00; two and one-half cents additional for each seat.

On May 1, 1918, a censor bill was passed by the Council but this was disputed in the courts and was amended March 10, 1920.

Portsmouth, Va.

Moving pictures, admission 5 cents or 10 cents respectively, 1 yr., $75.00-$100.00; three months, $20.00-$27.50; over 10 cents, 1 yr., $250.00.

Providence, R. I.

Moving picture machine operator, 1 yr., $1.00.

Pueblo, Col.

Picture show, 1 yr., $60.00. Theater, 1 yr., $150.00.

Quincy, Ill.

Moving picture show, rate based on admission

Broadwell Productions, Inc.

announce

The Production of Fifteen Two Reel Feature
Detective Dramas from the Famous
Original Nick Carter Stories
for the Season 1920-1921

Starring

THOMAS J. CARRIGAN *as* NICK CARTER

with

MAE GASTON *as* "PATSY"
COLIN CHASE *as* "CHICK"

ROBERT BURKE BROADWELL
President and Director General

JOHN J. GLAVEY, *Representative*

SUITE No. 1115, BROKAW BLDG., 1457 BROADWAY, NEW YORK

Los Angeles, Cal. *Boston, Mass.* *New York, N. Y.*

charge, 1 yr., $50.00 to $100.00. Theater or opera house, 1 yr., $150.00.

Quincy, Mass.

Moving picture house, 1 yr., $15.00 to $25.00.

Racine, Wis.

Free motion picture entertainment.

Reading, Pa.

Moving-picture show, 1 yr., $50.00.

Richmond, Va.

Moving pictures, based on admission fee, 1 yr., $75.00 to $200.00.

Roanoke, Va.

Moving pictures, rate based on admission charge, 1 yr., $75.00 to $250.00; 1 month, $15.00 to $50.00; 1 week, $50.00 to $20.00; 1 day, $1.00 to $4.00. With piano, phonograph, or like instrument on street, 1 yr., $112.50 to $375.00; 1 month, $22.50 to $75.00; 1 week $5.00 to $20.00; 1 day, $1.50 to $6.00.

Rochester, N. Y.

Moving picture show, 1 yr., $50.00. Moving picture operator, 1 yr., $2.00.

A license is required for showmen, which, according to ordinance is "construed to cover the exhibition of any circus, theatrical representation or public show of any kind, or permitting any place to be used for such purposes." Licenses are issued by the mayor for auctioneers, bill posters, hackmen, cartmen, junk delears, lunch wagon men, pawnbrokers, peddlers and showmen. (Rochester: Municipal Code, 1907, v. 2, p. 88, 91.)

Rockford, Ill.

Moving pictures, 1 yr., $100.00.

Sacramento, Cal.

Motion picture, 3 months, $30.00.

St. Joseph, Mo.

Moving picture theater, rate based on admission charge, 1 yr., $25.00 to $50.00.

St. Louis, Mo.

In addition to all other requirements of this article, the applicant or applicants for said license shall furnish to the license collector a petition signed by a majority of the property owners of the block wherein said business is to be carried on and also a majority of the property owners of the portion of the block opposite said place of business, requesting the issuance of the said license, and declaring that the maintenance of said pawn shop, intelligence office, museum, junk shop, auction place, show, theater or exhibition of whatsoever kind, is not a nuisance or source of annoyance to said property owners. (Approved June 13, 1912.)

A number of city ordinances are in effect in St. Louis regarding handling, storing and showing film.

A bill was introduced in the Council by Mr. Fletcher, October, 1913, "prohibiting the exhibition of obscene and immoral pictures * * * and providing a penalty for the violation thereof." This bill was printed as "Council Bill No. 255" (St. Louis, 1913), with a report by the Municipal Reference Librarian on "Censorship of Motion Picture Films with data from 10 cities. This bill did not pass. In 1915 an attempt was made to create a board of censors.

Municipal Motion Pictures in St. Louis

In a pamphlet issued five or six years ago by the National Board of Censorship of Motion Pictures, this body declares that "it is certainly true that unaccompanied children should not go to any and all motion picture theaters," but it deplores that "the American city provides for its children no alternative to the motion picture theater except the street."

This was a condition that the Division of Parks and Recreation of the Department of Public Welfare recognized, and sought to remedy. The ordinance of July 10, 1914, was amended (see, St. Louis: Ordinances) and appropriations made for free movies. This ordinance is still a part of the Code.

San Francisco, Cal.

Theater. Rate based on seating capacity, 1 yr., $201.00 to $301.00; 3 months, $76.00 to $101.00; 1 month, $41.00 to $51.00; 1 day, $5.00.

In 1915, the City Council passed a number of local laws governing the showing of pictures.

St. Paul, Minn.

Moving picture theater, 1 yr., $50.00. Moving picture and vaudeville, 1 yr., $75.00.

San Antonio, Tex.

Moving picture show, 1 yr., $12.50.

San Diego, Cal.

Free motion picture entertainment. Penny Arcade, 1 month, $5.00. Stereopticon advertising outside, 1 month, $5.00.

San Jose, Cal.

Theater, 1 yr., $200.00.

Savannah, Ga.

Moving picture or electrical theater, 1 yr., $225.00.

Schenectady, N. Y.

Advertising, 1 yr., $5.00. Theater, seating capacity up to 500, 1 yr., $60.00. Additional for each 100 seats, 100 seats or fraction thereof over 500, 1 yr., $60.00.

The mayor, may in his discretion, after notice to the owner or lessee, suspend or revoke the license of any theater or place of public amusement where any show, play or exhibition is given, or is advertised to be given which, in his opinion, is of a lewd or immoral nature. (Schenectady: General Ordinances, 1909, p. 91.)

Seattle, Wash.

Moving pictures, museums, etc., rate based on admission charge, 1 week, $7.50 to $15.00. Theater, continuous performance, vaudeville and picture show, 1 yr., $125.00 to $250.00.

Shreveport, La.

Moving picture exhibition, etc., rate based on seating capacity, 1 yr., $75.00 to $100.00.

South Bend, Ind.

Theater, including moving picture rate based on seating capacity, 1 yr., $30.00 to $100.00.

Spokane, Wash.

Penny arcade, 1 yr., $40.00; phonograph, cineograph, kinetoscope, etc., charging 25 cents or less, 1 yr., $200.00.

Springfield, Ill.

The amount of some amusement and entertainment licenses is left to the discretion of the mayor. Theater, admission 5 cents, 1 yr., $50.00; admission 10 cents, 1 yr., $100.00.

Springfield, Mo.

Moving picture show rate based on admission charge, 1 yr., $50.00 to $75.00; outdoor entertainment, 1 month, $10.00.

Stamford, Conn.

Theater, 1 yr., $75.00.

Stockton, Cal.

Theater, 1 yr., $50.00; 6 months, $30.00; 1 month, $20.00; 1 day, $5.00.

Superior, Wis.

Moving pictures, 1 yr., $125.00.

Syracuse, N. Y.

Moving picture show, class, 1, 1 yr., $50.00; class 2, 1 yr., $100.00.

The license shall specify the object and length of time for which it has been granted. It shall be the duty of the person or corporation so licensed to keep good order in and about his place of exhibition or amusement, and for that purpose to keep, at his own expense, a sufficient police force. (Syracuse: General ordinances, 1915, pp. 34-5.)

Tacoma, Wash.

Advertising, stereopticon, moving pictures, etc., 1 yr., $50.00. Moving picture house, suburban, not operating over 40 hours per week, 1 yr., $50.00. Theater, rate based on admission charge, 1 yr., $75.00 to $100.00; additional if moving pictures are shown, 1 yr., $50.00. Vaudeville and moving picture house, rate based on seating capacity, 1 yr., $75.00 to $200.00.

Tampa, Fla.

Moving picture show, 1 yr., $100.00

Terre Haute, Ind.

Moving picture theater, 1 yr., $75.00.

THOMAS J. CARRIGAN
Starring in "Nick Carter"
"CHECKERS" "THE TRUTH" "THE TIGER'S CUB"

COLIN CHASE
America's Leading Juvenile
Portraying "Chick"
in the Famous Nick Carter Series

HARRY G. KEENAN
"Master Villain"
in the Famous Nick Carter Series

Toledo, Ohio

Theaters and places of amusement licensed according to seating capacity, one yr., $25-$200. See "Motion Pictures in Toledo." Toledo, 1919.

Topeka, Kan.

Free motion picture entertainment. Moving pictures and opera based on seating capacity, 1 yr., $35.00 to $50.00. Arcade, 1 yr., $50.00.

Troy, N. Y.

Theater and moving picture exhibitions, 1 yr., $50.00.

The common council shall have power to enact, amend, revise and repeal ordinances for said city, * * * for the following purposes to wit: In relation to places of public amusements, and to license, regulate or prohibit theatrical, opera, circus, concert, pugilistic and other exhibitions, performances, plays and shows. (Troy: Charter, Title III.)

Tulsa, Okla.

Theater, moving picture or vaudeville, rate based on seating capacity, 1 yr., $100.00 to $250.00.

Utica, N. Y.

Theater, based on seating capacity, 1 yr., $25.00 to $75.00.

Waltham, Mass.

Theater, concert hall, or similar amusement place, 1 yr., $25.00.

Waterbury, Conn.

Free motion picture entertainment.

West Hoboken, N. J.

Theater, including moving picture, 1 yr., $100.00.

Wheeling, W. Va.

Theater, opera house, moving picture shows, or nickelodeon, 1 yr., $100.00; 6 months, $130.00; 1 week, $20.00.

Wichita, Kans.

Moving picture show, 6 months, $25.00.

Wilkes-Barre, Pa.

Arcade, 1 yr., $50.00. Moving picture operator, 1 yr., $0.25. Theater and moving pictures, rate based on seating capacity, 1 yr., $50.00 to $100.00.

Williamsport, Pa.

Moving-picture exhibition, 1 yr., $100.00.

Wilmington, Del.

Moving-picture show, 1 yr., $100.00. With spoken drama, 1 yr., $125.00.

Winston-Salem, N. C.

Theater, vaudeville and moving pictures, 1 yr., $100.00.

Woonsocket, R. I.

Moving picture exhibition, 1 exhibition, $1.00.

CANADA

Alberta

The Lieut-Governor-in-Council appoints either a Censor or a Board of Censors of not more than three persons with power to permit, prohibit or reject the exhibition of any or all films proposed to be used in the Province and to suspend for cause the license of any operator or other licensee. Attendance of minors is not restricted by the Act. (The Theaters Act.)

British Columbia

The Lieut-Governor-in-Council appoints a Censor with power to permit, prohibit or reject the exhibition of films or slides in British Columbia. A child 14 years old must be accompanied by an adult. This does not apply between the hours of 3.30 p. m. and 6 p. m., on days upon which public schools are open or before 6 p. m., in the afternoon or any other day. The Lieut-Governor-in- Council appoints examiners to examine and certify the competency of persons who apply for a license to act as operators, etc. (The Moving Pictures Act.)

Manitoba

The Lieut-Governor-in-Council appoints censors; three or more persons with power to permit or prohibit or reject all films or slides.

New Brunswick

The Lieut-Governor-in-Council appoints a Board of Censors of 4 persons with power to permit, prohibit or reject the exhibition of all films or slides in the Province and to suspend for cause the license of any operator. Children under the age of fifteen years are not permitted to atend where admission fee is charged. (Theaters and Cinematographs Act.)

Nova Scotia

The Lieut-Governor-in-Council appoints one or more persons to be the Nova Scotia Board of Censors with power to permit or prohibit the use or exhibition in Nova Scotia for public entertainment of any films. (The Theaters and Cinematographs Act.) Attendance of minors is not restricted by the Act.

Ontario

The Lieut-Governor-in-Council appoints a Board of Censors with power to permit or prohibit the exhibition of any film or slide in any theater in Ontario. A child under the age of fifteen years unaccompanied by an adult is not permitted to attend moving picture shows where an admission fee is charged, except on Saturdays and public or legal holidays between the hours of 9 a. m., and 6 p. m. During these hours a matron paid by the exhibitor is to be engaged in each theater with duties to supervise the conduct of the children and of the adults toward them. (The Theaters and Cinematographs Act.)

Quebec

The Lieut-Governor-in-General appoints a commission called "The Board of Censors of Moving Pictures" composed of three Commissioners and a secretary. It is stipulated that the members of the commission shall have no interest in the moving picture business. The commission has power to permit or refuse the showing of films in the Province of Quebec. A child less than sixteen years of age is not permitted to attend moving picture shows unless accompanied by father, mother, tutor or teacher or a guardian specially authorized by the father or mother, except when the advertisement of the exhibition announces a programme only of pictures authorized for children by the Board of Censors. (An Act Respecting Exhibitions of Moving Pictures.)

Saskatchewan

The Lieut-Governor-in-Gouncil appoints either a Censor or a Board of Censors with power to permit, prohibit or reject the exhibition of all films or slides in the Province and to suspend for cause the license of any operator. Children under the age of fourteen are not permitted to attend after eight o'clock p. m., unless accompanied by a parent or responsible person. (The Theaters and Cinematograph Act.)

Montreal, Que.

Section 300. And the city council, for the purposes and objects included in the foregoing article, but without limitation of its powers and authority thereunder, as well as for the purposes and objects detailed in the present article shall have authority: * * * To license, regulate or prohibit the exhibitions of showmen and shows of all kinds, and the exhibitions of caravans, menageries, circuses, concert-halls, dance-halls, theatrical performances, skating rinks and all places of amusement and museums. (3 Edw. VII, c. 62, art. 22, 1903. Montreal, Charter and Amendments, 1908, pp. 92, 96.) This general law authorizes each city to make its own by-laws for the regulation of all places of amusement. (Montreal: By-laws.)

WHERE MINORS ARE PROHIBITED

Th figures immediately after the name of the city or state in the following table indicate the age limit, under which minors may not be seen in public places, or attend moving picture shows, unless accompanied by their parents or guardian, after certain hours of the day or night:

Bangor, Me., 16
Chelsea, Mass., 16
Cheyenne, Wyo., 16
Colorado Springs, Colo., 15
Connecticut, 14
Decatur, Ill., 16
Denver, Colo., 15

MAE GASTON

As "PATSY"

In the Famous

"NICK CARTER SERIES"

BROADWELL PRODUCTIONS, INC.

Des Moines, Ia., 15
Detroit, Mich., 14
East St. Louis, Ill., 16
Evansville, Ind., 15
Fresno, Cal., 12
Grand Rapids, Mich., 16
Hannibal, Mo., 16
Hawaii, 15
Hot Springs, Ark., 16
Kansas City, Mo., 15
Kenyon, Minn., 16
Lansing, Mich., 16
Lexington, Ky., 15
Madison, Wis., 16
Massachusetts, 13
Middletown, N. Y., 16
Minneapolis, Minn., 16
New Hampshire, 14
New York (City), 14
New York (State), 16
New Jersey, 16
Oakland, Cal., 16
OgdenCity, Utah, 16
Parsons, Kans., 16
Pasadena, Cal., 17
Platteville, Wis., 16
Portland, Ore., 15
Quincy, Ill., 16
Riverside, Cal., 16
Rockford, Ill., 16
St. Joseph, Mo., 15
St. Paul, Minn., 16
Springfield, Mass., 16
Topeka, Kans., 16
Utah, 14
Virginia, Minn., 16

IMPORTANT LEGAL DECISIONS

(Courtesy of O'Brien, Malevinsky & Driscoll.)

Powers of the Commissioner of Licenses

For instance, the right and authority of the Commissioner of Licenses of the City of New Yory to prevent the showing of a picture which he honestly believes to be injurious to the morals of the people by closing the theater through taking away its license, has been clearly and unequivocably set forth by the Federal Courts in like manner as has been previously done by the State courts.

"Fit to Win" was a film made under government supervision, intended for the army camps, to show to the young men in army life the dreadful effects of venereal diseases. Certain exhibitors secured the film, made some changes, and proceeded to arrange for its distribution and exhibition to the public generally throughout the country.

There can be no argument on the proposition that the film was useful propaganda in the fight against a serious and apparently ever-increasing scourge. But there was room for argument as to whether or not the film should be shown to mixed audiences.

The film was booked to play the Grand Opera House in Brooklyn. It had already opened there when the Commissioner of Licenses issued notice that he would close the theater by revoking its license if the showing of the film was not immediately discontinued.

The owners of the film then sought the aid of the Federal court to prevent the Commissioner of Licenses from interfering with their business. The Federal District Court for the Southern District of New York, issued an injunction against the Commissioner of Licenses.

An appeal was taken to the Circuit Court of Appeals, which reversed the lower court and upheld the right of the Commissioner of Licenses to revoke the license of the theater. The court said that the Commissioner of Licenses should not be interfered with so long as he should "exercise his discretion fairly, honestly and upon correct information, and with a view to the moral and physical welfare of the public."

> "The fair and honest judgment of the official primarily charged with the duty of deciding should not be interefered with by the courts." (Silverman vs. Gilchrist, 260 Fed., 564).

In other words, the Commissioner of Licenses any question as to the propriety of showing the what he considers to be indecent or objectionable films within the City of New York. If there is any question as to the propriety of showing the film, the opinion of the Commissioner of Licenses will govern, if it is honest and fair and founded upon correct information and with a view to the welfare of the public.

The power of the Commissioner of Licenses was again upheld in the German opera case (Star Opera Company vs. Hylan, 178 N. Y., Supp., 179). After an attempt was made to revive German opera at the Lexington Opera House, resulting in near-riots because of the opposition of members of the American Legion and others, the Mayor of the City of New York issued an order that German opera should not be produced in the City of New York, until after the formal declaration of peace. Defiance of this order meant revocation of the license of the theater by the Commissioner of Licenses, an appointee of the Mayor.

The producers of the opera sought to enjoin the Mayor, but without success. The Supreme Court of New York refused to grant an injunction that would prevent the Commissioner of Licenses from acting, and the opera was finally withdrawn.

In this connection the case of Goldwyn Distributing Corp., (108 Atlantic Reporter, 816), is interesting. The Goldwyn Distributing Corp. was about to release "The Brand," in the State of Pennsylvania. In accordance with the laws of that State, the picture was submitted to the State Board of Consors. The State Board of Censors disapproved of it as likely to "debase or corrupt the morals." The corporation appealed to the Common Pleas Court of Philadelphia. That court reversed the Board of Censors. The Board of Censors then appealed to the Supreme Court of the State of Pennsylvania, which reversed the Court of Common Pleas and upheld the decision of the Board of Censors. The Supreme Court held that the only question the Court could pass upon on appeal was whether or not the action of the Board of Censors was an abuse of the discretion imposed in the Board. In other words, if the Board acts impartially and honestly, its decision will be upheld.

Showing of a Person's Picture Without Permission

There have been two important decisions in recent months bearing upon the question of the use of the picture of a person without the person's permission.

The Civil Rights Law prohibits the use of a person's name or picture without his written consent "for advertising purposes or for the purpose of trade."

Grace Humiston, a New York lawyer, who had acquired considerable notoriety in connection with the finding of the body of a young girl who had been murdered, began an action against the Universal Film Manufacturing Company and the Universal Film Exchange of New York, Inc. This case involved a novel point, differing from the famous Jack Binns case, namely, whether or not a person's picture and name could be used in a picture of current events.

Mrs. Humiston complained, first, that her name and picture were used in "Universal Animated Weekly" and "Universal Current Events," issued by defendants, and, second, that her name and picture were used on posters advertising those films.

She recovered a judgment, with an injunction, in the trial court. An appeal was taken to the Appellate Division of the Supreme Court.

The court said (189, App. Div., 467):

> "There is a clear distinction between a news reel and a motion picture photoplay. A photoplay is inherently a work of fiction. A news reel contains no fiction, but shows only actual photographs of current events of pub-

CHARLES T. DAZEY

Author or Co-Author of the Following Plays

"In Old Kentucky" The play that holds the world's record of 27 consecutive seasons on the stage. Of this play Henry A. Clapp, the dean of Boston critics, said: "It is one Shakespeare might have seen with pleasure." Produced by Louis B. Mayer, directed by Marshall Neilan and starring Anita Stewart.

THE SUBURBAN ..... *Produced by Jacob Litt*
THE WAR OF WEALTH ..... *Produced by Jacob Litt*
HOME FOLKS ..... *Produced by Jacob Brooks*
AN AMERICAN KING ..... *Star, James O'Neill*
THE LITTLE MAVERICK ..... *Star, Maggie Mitchell*
THE STRANGER ..... *Star, Wilton Lackaye*
THE CAPTAIN ..... *Star, Nat Goodwin*
AN AMERICAN LORD ..... *Star, Wm. H. Crane*
A NIGHT OUT ..... *Star, Miss May Robson*
THE SIGN OF THE ROSE ..... *Star, George Beban*

Author or Co-Author of the Following Screen Plays

MANHATTAN MADNESS ..... *Douglas Fairbanks*
WOLF LOWRY ..... *Wm. S. Hart*
THE MYSTERIOUS CLIENT ..... *Mrs. Vernon Castle*
NEW YORK LUCK ..... *William Russell*
THE SEA MASTER ..... *William Russell*
THE MIDNIGHT TRAIL ..... *William Russell*
BEHIND THE MASK ..... *Catherine Calvert*
SHIFTING SANDS ..... *Gloria Swanson*
THE TESTING OF MILDRED VANE ..... *May Allison*
HER COUNTRY'S CALL ..... *Mary Miles Minter*
PEGGY LEADS THE WAY ..... *Mary Miles Minter*
THE PRINCE OF AVENUE A ..... *James Corbett*

THE ISLE OF JEWELS (SERIAL) TO BE RELEASED BY PATHE
Recent Release: "THE SILENT BARRIER"
In Production: "WOMEN MEN LOVE"

Permanent Address **LAMBS CLUB** **New York City**

lic interest. The news reel is taken on the spot, at the very moment of the occurrence depicted, and is an actual photograph of the event itself. The photoplay, as the result of fiction, retains its interest irrespective of the length of time which has elapsed since its first production; whereas, a news reel, to be of any value in large cities, must be published almost simultaneously with the occurence of the events which it portrays. This news service, as far as it goes, is a truthful, accurate purveyor of news, quite as strictly so as a newspaper. While a newspaper account conveys the news almost entirely by words, the news service conveys the same by photographs, with incidental verbal explanation."

Justice Smith, writing for the court, said that he could see no practical difference between the presentation of current events in a motion picture film and in a newspaper, and that the Civil Rights Law did not prevent the showing of such pictures any more than it attempted to prevent the publication of a newspaper.

The court went further and held that the exhibitor could use the posters in question, with the name and picture of the person, to advertise the film. The holding of the lower court was reversed and Mrs. Humiston was not allowed to recover.

In another recent case decided by the same court—the Appellate Division of the Supreme Court, First Department—the court held that a woman was entitled to recover under the Civil Rights Law, because without her consent there was exhibited a motion picture of a Caesarian operation undergone by her, holding that it was the use of a persons picture for purposes of trade without the person's consent. In that case the picture did not come under the classification of "current events," but was made part of a film, called "Birth."

"Peg of My Heart" Litigation

The litigation growing out of the motion picture rights of the play, "Peg of My Heart," holds much of interest to motion picture producers and the motion picture public.

J. Hartley Manners was the author of this record-breaking comedy. In 1912, he made a contract with Oliver Morosco, giving to Morosco the producing rights. Nothing whatever was said about the motion picture rights.

In 1918, there began a series of litigation in regard to the motion picture rights. First, Manners, in the Federal court, sought to restrain Morosco from making a picture of the play, basing his suit on the contention that the contract did not carry with it the motion picture rights. Manners' bill was dismissed (254 Fed., 737). The court, in passing upon the case, interpreted the contract as meaning that Morosco should have all producing rights, including the motion picture rights. In the wording of the contract Manners granted to Morosco "the sole and exclusive license and liberty to produce, perform and represent the said play."

Manners took an appeal to the Circuit Court, which affirmed the judgment of the district court (258 Fed., 557).

Manners then carried the matter to the United States Supreme Court.

Immediately after the decision in his favor in the District Court, Morosco had made a contract with the Famous Players-Lasky Corp., to make a motion picture of the play. This picture was made and about to be released prior to a decision being had from the United States Supreme Court on the prior litigation. Manners began another action, this time against the Famous Players-Lasky Corporation, and there contended, among other things, that the provision in his contract with Morosco, reading, "No alterations, eliminations or additions to be made in the play without the approval of the author," would prevent the release of the motion picture made by Famous Players-Lasky Corporation.

This case was heard by Judge Mayer of the District Court for the Southern District of New York. His opinion was written prior to the decision of the United States Supreme Court in the involved in all of them is practically the same. Manners vs. Morosco litigation. Judge Mayer's decision is particularly interesting in that it holds that such a clause in a contract would not absolutely prevent the adaptation of a play to motion pictures, but would prevent any material digression from the story or sequence of the play.

> "It is obvious that a spoken play cannot be literally reproduced on the screen. The screen must convey by pantomimic actions and legends or concise statements, whether by way of narrative or dialogue, the subject matter and action of the play. Therefore, an alteration, elimination or addition which is faithfully consistent with the plan and sequence of the play cannot be held to be an alteration, elimination or addition prohibited under the seventh paragraph without the consent of the author. On the other hand, the author and playwright, by virtue of the contract expressed in the seventh paragraph, is entitled to the exercise of the veto by that paragraph secured in respect of any part of the motion picture which constitutes, within the intent of the parties, an alteration, elimination or addition."

Justice Mayer granted to Manners a decree restraining the production of the motion picture made by the Famous Players-Lasky Corp., holding that the film departed materially from the play that Manners had an absolute right to veto such changes.

Shortly thereafter the United States Supreme Court made its decision (U. S. Adv., Ops., 1919-20, page 390). It will be remembered that the question before the United States Supreme Court was whether the contract between Manners and Morosco gave Morosco the motion picture rights of "Peg of My Heart," or whether Manners had reserved those rights to himself.

The court, interpreting the contract, held that "the sole and exclusive license and liberty to produce, perform and represent" the play did not carry or include the right to make a motion picture of the play. The decision of the lower courts was reversed, and an injunction was granted to Manners against the production of the play in motion pictures by Morosco, but conditioned, however, upon Manners' not producing the play in motion pictures while the contract with Morosco for its stage production was still in force. In other words, the court held that while Manners did not transfer the motion picture rights to Morosco, he had no right to interfere with what he did give to Morosco, namely, the stage production, by a production in motion pictures.

The motion picture of the Famous Players-Lasky Corp., then becomes useless unless the Famous Players-Lasky Corp. makes its peace with Manners.

Responsibility of Theater Owner

The responsibility of the theater manager to use reasonable care in seeing to it that his theater is a safe place for his patrons to frequent and that there are no unseen dangers or traps that will cause anyone bodily injury, has been emphasized by several cases during the year.

In one case tried in California, an accident was due to an electric fan becoming detached from the governing motor. The fan fell and struck the patron on the head. The court held that the mere fact of the accident raised a presumption of negligence, or in other words, the court applied the rule of resipsa loquitur (Ham vs. Tally, 181, Cal. 81).

In the case of Adams vs. Schneider, 124 N. E., 718, the court expressly held that one owning or controlling a place of public entertainment must know that the place is safe for public use, and use care and diligence to keep it safe, and that want of knowledge of conditions which, by reasonable care, the owner might have discovered, will not prevent liability on his part. The court also said that one attending and paying for admission to a theater has a right to assume that the place is safe and need not inspect the surroundings to determine whether it is safe.

Several other cases brought to recover for personal injuries suffered on theater property were decided during the year, but the principle of law

L. J. GASNIER

After some years in general supervision
and executive management

NOW

PRODUCING AND DIRECTING

PERSONALLY

Otis Skinner in "Kismet"

To be distributed by
ROBERTSON COLE, Inc.

And will continue to personally
produce special productions of
a similar magnitude.

Peg o' My Heart

Through the courtesy of House, Grossman & Vorhaus.

Litigation of considerable interest has arisen out of the contracts between J. Hartley Manners and Oliver Morosco respecting the production upon the screen by the latter of the play "PEG O' MY HEART." The Supreme Court of the United States determined the controversy in favor of J. Hartley Manners, holding that a conveyance of the right to produce a spoken play did not carry with it any right to produce a motion picture version. The Court consequently enjoined the production of "PEG O' MY HEART' by motion pictures, but qualified its decision by stating that there was an implied negative agreement on the part of J. Hartley Manners not to use the ungranted portion of his copyright to the detriment of any rights which he may have granted to Oliver Morosco. As a result, the Court determined that while Manners was entitled to an injunction against the representation by Morosco of the play in moving pictures it would impose terms upon Manners requiring him also to abstain from presenting or authorizing the presentation of the play in that form.

In the meantime, Morosco granted the motion picture production rights to the Famous Players-Lasky Corporation. The latter attempted several alterations and additions in the original scheme of presentation, whereupon, Manners sought an injunction preventing the production of the screen play, alleging that it was contrary to an agreement with Morosco in which it was provided that alterations and amendments were to be made by the author.

The Court, in its decision, recognized the fact that a spoken play cannot be literally reproduced upon the screen, but the producer must convey by pantomimic actions and legends the subject matter of the action of the play; all of which must, of course, be consistent with the plan of the play. The Court, however, held that the alterations and additions were so radical that it constituted a substantial departure from the play as originally planned by Manners and consequently enjoined its production.

Copyright Cases

The Federal Court in the case of Croisset and Le Blanc and others against The Vitagraph Company of America, decided that a registration of copyright by an agent was void for the reason that under the copyright existing under the Act of March 1909, no power existed in an agent to copyright anything, as that privilege was reserved to authors or playrights.

In the case of National Pictures Corp. vs. Foundation Films Co., the plaintiff acquired the motion picture rights of a play entitled "BLIND YOUTH." Subsequent to this the defendant acquired the exhibiting rights of a photo play entitled "THE TORRENT" and commenced exhibiting the play under the title "THE BLINDNESS OF YOUTH." The moving picture rights which the plaintiff had acquired had been extensively exploited for the two theatrical seasons preceding. It was held that the plaintiff, as the owner of the motion picture rights, was entitled to restrain the defendant from using the title "THE BLINDNESS OF YOUTH" as the title of its play upon the ground of unfair competition.

Unfair Methods

The United States Federal Trade Commission, in the matter of Joseph Simmonds, doing business as the W. H. Productions Co., determined that the methods of competition used by the respondent were unfair and were violations of the Federal Act. Simmonds had acquired twenty-one pictures, featuring William S. Hart. These pictures had been acquired in September of 1917, and had been exhibited in the United States some time prior thereto. Simmonds exhibited these pictures under new names or titles, wtihout indicating that the films had been re-titled. The Court found that such acts had a tendency to mislead the motion picture theater-going public, into the belief that such re-titled pictures were different from the pictures theretofore issued and shown under the original titles.

The "Bannering" Decision

Mineapolis—Following litigation that has been before the Hennepin County District Court in one form or another for three years, John J. Campbell, proprietor of the Wonderland, 27 Washington Ave. South, obtained a permanent injunction against the Motion Picture Machine Operators' Union of Minneapolis, Local 219, the Minneapolis Trades and Labor Assembly, as well as several individuals in July, from "continuing in any manner any conspiracy heretofore entered into by and between said persons or associations with the purpose or intent of obstructing, destroying, annoying harrassing or interfering with the good will, trade, conduct or patronage of plaintiff's business."

It is the second decision in Hennepin County District Court upholding the "open shop" policy.

The decision was filed by District Judge W. W. Bardwell, before whom the action for a permanent injunction was tried Sept. 23, 1919, after there had been action for a temporary injunction heard before Judge H. D. Dickinson as early as June, 1917.

The permanent injunction prevents the maintenance of picketing or bannering of the theater, as "unfair to organized labor," the court finding such picketing and bannering as has been carried on the result of a conspiracy by the labor unions to improperly and unlawfully restrain trade.

CENSORSHIP

Censorship battles in at least 36 states will be fought during the winter of 1921, by the Censorship Committee of the National Association. This indcates more legislative battles that have been handled in any one time which further indicates that censorship is still one of the most serious problems facing the industry.

The Federal censorship is under discussion also and it would not be surprising if during the coming winter the Congress in Washington did not take up this question.

New York

Proposed censorship for New York State was prevented by the issuance of a report filed by Rev. Charles O. Judkins.

Kentucky

Censorship Bill passed the house but died in the Senate, Lee L. Goldberg, Chairman of the censorship committee for Kentucky.

Massachusetts

Gov Coolidge, vetoed a censorship bill passed by the legislature after one of the hardest and most bitterly contested battles in the history of the industry. Harry F. Camel, Chairman of the committee, handing to measure. J. Albert Brackett, Counsel.

Missouri

Proposed censorship never reached the floor of the legislature. E. M. Clarke, Saenger Amusement Co., New Orleans, Chairman.

A censorship board has been formed in Springfield. The censors are Mrs. A. B. Sherwood and Mrs. W. W. Bacon.

Oregon

Bill introduced in legislature while not a straight censorship measure would have resulted in such. Bill was never voted upon.

In Portland an ordinance much more satisfactory to picture men than the one in ecect, was passed.

South Carolina

After a bill had been favorably reported on favorable censorship, Jake Wells of Richmond secured a re-hearing and when the bill proposed was brought before the legislature it was snowed under.

Virginia

D. W. Griffith personally appeared before the Virginia Legislature in opposition to the proposed censorship bill and the bill was defeated, although the penal law was amended, making more severe the penalty for the indecent and immoral films.

JOHN G. ADOLFI

DIRECTOR OF

"The Wonder Man"

ROBERTSON COLE SUPER SPECIAL

With GEORGES CARPENTIER

Now Directing

MAE MARSH SUPER SPECIAL

Indiana

The endorsement of Gov. Goodrich and the decision of City Judge Willis of Kokomo, who decided that picture theaters should be exempted from the old Sunday blue law, has resulted in a general opening of picture houses in that state on Sunday.

Wisconsin

Tom Foster, Star Theater, Stanley, Wis., made a test by opening his house on Sunday and was acquitted of violation of the law.

Ohio

Members of the Ohio Valley League are keeping their houses open on Sunday despite existing laws.

New York

In Schenectady, Mayor Lunn was re-elected on the issue of keeping the theaters open on Sunday. In Jamestown, Sunday openings were approved by vote of 6250 to 3050. In Albany efforts will be made to have the Sunday opening ordinance passed by the city Council.

Pennsylvania

Trailers and short reel offerings are subject to action by the state censor board, according to an opinion expressed by William I. Swope, deputy attorney general. Harry L. Knapp, chairman of the board, declares that the reason is that exhibitors often use trailers, consisting of scenes from coming productions to advertise them, prerelease, it being possible therefore to show objectionable scenes.

Japanese Censorship

There are 16 angles in films, according to G. Tachibana, chief Inspector of Films, Police Sept., Tokio, which will not pass muster. The tabooed pictures include those that:

Concern the Imperial family or ancestors.

Endanger the prestige of the nation.

Incite radical changes of government, or principles, or social disorder.

Endanger the "reputation and honor enjoyed by great men and sages, dead or alive."

Suggest methods of crime and means of escape.

Injure international relationships.

Represent "too cruel and atrocious acts or ignominious or obscene conducts, adultery or vulgar love affairs."

Criticise current events, or suggest or discourage any personal affairs of individuals.

Tend to discourage learning and lawful business.

Lead children to "play mischievous sports."

Tend to injure the dignity of schoolmasters.

"Broken or defaced films, or films that shake too much (because of harm to eyes)."

"Contradict morality, and consequently the principle, 'Good brings its own reward and devil its own punishment.'"

FILM EXCHANGE ASSOCIATIONS

Atlanta, Ga.

Chas. Kessnich, Pres., Metro, Susie E. Baxley, Sec'y., Film Exchange Mgrs. Ass'n. of Atlanta, 26-28 Moore Bldg.

Boston, Mass.

Fred B. Murphy, Pres., Wm. H. Gardiner, Sec'y., 14 Piedmont St., New England Film Exchange Mgrs. Ass'n.

Buffalo, N. Y. ....

Allan B. Moritz, Pres., Famous Players, W. P. Allen, Sec'y., Vitagraph, 257 Franklin St., Motion Picture Exchange Mgrs. Ass'n. of the Buffalo Chamber of Commerce.

Chicago, Ill.

J. Friedman, Pres., Celebrated Players, F. Co., R. C. Seery, Sec'y., Central F. Co., 110 S. State St., F. I. L. M. Association of Chicago, 5 So. Wabash Ave.

Cincinnati, Ohio.

W. W. Rowland, Pres., Metro, C. V. Zimmerman, Sec'y., Associated Film Exchanges, Chamber of Commerce.

Cleveland, Ohio.

C. A. Thompson, Pres., Dale Brown, Sec'y., Board of Motion Picture Exch., Mgrs., Cleveland Chamber of Commerce.

Denver, Colo.

Ward E. Scott, Pres., Pathe, W. G. Lichtenstein, Sect'y., Film Exchange Board of Trade.

Detroit, Mich.

J. M. Duncan, Pres. Vitagraph, W. E. Wilkinson, Sec'y., Detroit Board of Commerce, Board of Motion Picture Exchange Mgrs.

Kansas City, Mo.

F. F. Nine, Pres., Vitagraph, Boley Bldg., L. D. Balsly, Sec'y., A. H. Blank Enterprises, Gloyd Bldg., Kansas City Film Board of Trade.

Los Angeles, Cal.

A. P. Michael Narlian, Sec'y., 417 Higgins Bldg., Los Angeles Film Exchange Board of Trade.

Milwaukee, Wis.

J. L. Souther, Pres. Vitagraph, 605 Toy Bldg., Robt. A. Hess, Sec'y., Milwaukee Club.

Minneapolis, Minn.

A. H. Fischer, Pres., Metro, C. W. Stombaugh, Sec'y., Pathe., Minneapolis Film Board of Trade, 608 First Ave., North.

New Haven, Conn.

H. S. Scully, Pres. 132 Meadow St., New Haven Film Club.

New York City, N. Y.

I. E. Chadwick, Merit Film, Pres., F. I. L. M. Club, 1482 Broadway, City.

Omaha, Neb.

C. E. Holah, Pres., T. E. Delaney, Sec'y., Vitagraph. Omaha Film Board of Trade, 1111 Farnam St.

Philadelphia, Pa.

Robt. Lynch, Pres., Metro, Motion Picture Bureau of the Phil. Chamberof Commerce.

Pittsburgh, Pa.

L. F. Levison, Pres., O. J. Harden, Sec'y., 812 Madison Ave., F. I. L. M. Club.

St. Louis, Mo.

S. J. Baker, Pres., First Nat'l., 617 N. Grand St., L. B. Schofield, Sec'y., 305 Empress Th. Bldg., St. Louis Film Board of Trade.

Salt Lake City, Utah

W. E. Banford, Pres. Goldwyn, 135 E. 2 So. Murray W. McCarty, Treas & Counsel, 212 Felt. Bldg., Intermountain Film Board of Trade.

San Francisco, Cal.

Harry L. Knappen, Pres., Select., Ben F. Simpson, Sec'y., Realart, San Francisco Film Exchange Board of Trade.

Seattle, Wash.

L. O. Lukan, Pres. Pathe, 2113 Third Ave., M. Rosenberg, Sec'y, De Luxe F. F. Co., 2014-3rd Ave., Northwest Film Board of Trade.

Washington, D. C.

Wm. Fuller, Pres., Martha K. Wolley, Sec'y., Room 918 Mather Bldg., Exchange Mgrs. Ass'n.

TAX ON GROSS BUSINESS

FEDERAL TAX (4 PER CENT ON RENT)

September	$188.515.94
October	182,412.61
November	362,506.66
December	435,454.86
January	412,979.11
February	295,923.07
March	565,854.47
April	296,800.40
May	389,295.04

Figures not obtainable from Government Leyond May, at press time.

By multiplying these figures by 20, the gross business done by all distributors is obtainable. For the above the interesting total of $62,594,843.

These figures for 9 months would indicate an approximate gross for the year of $78,243,540.

VICTOR FLEMING

DIRECTED

DOUGLAS FAIRBANKS

in

"When The Clouds Roll By" and "The Mollycoddle"

The Year's Productions

Alphabetically arranged list of features released from September 1, 1919 to September 1, 1920. Followed by lists of productions as released by various companies; productions of individual directors; productions of individual stars and cameramen.

Key: FP-L, Famous Players-Lasky; Gwyn, Goldwyn; Selznk, Selznick Enterprises, includes Selznick Pictures, Select Pictures, National Picture Theatres, and Republic Pictures; R-C, Robertson-Cole; Univ, Universal; Hdksn, Hodkinson; Vita, Vitagraph; St Rgt, State Rights; Realrt, Realart; Un Art, United Artists; U Pic, United Picture Theaters; Hlmark, Hallmark; 1st Nat, First National; Am. Cin, American Cinema.

Title	Releasing Company	Release Date	Star	Director	Reviewed
A. B. C. of Love	Pathe	12/14/20	Mae Murray	Leonce Perret	12/14/19
Adventurer, The	Fox		William Farnum	J. Gordon Edwards	3/7/20
Adventure in Hearts	FP-L	12/7/19	Robert Warwick	James Cruze	
Adventuress, The	Selzk	4/10/20	Julian Eltinge	Fred Balshofer	
Adorable Savage, The	Univ		Edith Roberts	Norman Dawn	8/8/20
Alarm Clock Andy	FP-L	3/20	Charles Ray	Jerome Storm	3/21/20
Alias Miss Dodd	Univ	6/21/20	Edith Roberts	Harry Franklin	6/13/20
Alias Jimmy Valentine	Metro	3/20	Bert Lytell	Not. Credited	4/11/20
All-of-a-Sudden Peggy	FP-L	2/20	Marguerite Clark	Walter Edwards	
Almost a Husband	Gwyn	10/13/19	Will Rogers	Clarence Badger	10/19/19
Amazing Lovers	A. H. Fisher		Grace Darling	Not known	
Amateur Wife	FP-L	2/20	Irene Castle	Edward Dillon	5/2/20
Amazing Woman	Selznk		Ruth Clifford	Lloyd Carleton	2/29/20
Anne of Green Gables	Realrt	11/23/19	Mary Miles Minter	William D. Taylor	11/23/19
April Folly	FP-L	3/20	Marion Davies	Robt. Z. Leonard	2/29/20
Arabian Knight, An	R-C		Sessue Hayakawa	Charles Swickard	8/15/20
Arizona Catlaw	World		Edythe Sterling	Not known	
Atonement	Pioneer		Grace Davidson	Wm. Humphrey	
Away Goes Prudence	FP-L	7/20	Billie Burke	John S. Robertson	7/11/20
Bab's Candidate	Vita		Corinne Griffith	Edward Griffith	7/4/20
Baby Marie's Round-up	Pathe	9/4/19	Baby Marie Osborne	William Bertram	
Back to God's Country	1st Nat	11/19	Nell Shipman	David M. Hartford	11/9/19
Bandbox	Hdksn	11/16/19	Doris Kenyon	R. W. Neill	11/30/19
Battler, The	World	9/1/19	Earle Metcalfe	Not known	
Beauty Market	1st Nat	12/1/19	Katherine MacDonald	Colin Campbell	1/25/20
Beckoning Roads	R-C	12/19	Bessie Bassiscale	Howard Hickman	12/28/19
Beggar Prince	R-C	1/18/20	Sessue Hayakawa	Wm. Worthington	2/1/20
Behind the Door	FP-L	12/14/19	Hobart Bosworth	Irwin Willat	1/4/20
Beloved Cheater	R-C	12/19	Lew Cody	W. Christy Cabanne	11/16/19
Below the Surface	FP-L	6/20	Hobart Bosworth	Irwin Willat	6/13/20

Arthur Guy Empey

Star
and
Chief
Executive

Now producing a new comedy-drama series of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City

Title	Releasing Company	Release Date	Star	Director	Reviewed
Best of Luck	Metro	.....	No star	Ray Smallwood	7/11/20
Birth of a Soul	Vita	.....	Harry Morey	Edwin Hollywood	2/1/20
Black Circle	World	1/20/19	Creighton Hale	Frank Reicher	10/19/19
Black Gate	Vita	.....	Earle Williams	Theodore Marsten	.. ...
Black Shadows	Fox	.....	Peggy Hyland	Howard Mitchell	.....
Black is White	FP-L	2/20	Dorothy Dalton	Chas. Giblyn	3/14/20
Blind Husbands	Univ	11/17/19	Von Stroheim	Von Stroheim	10/19/19
Blind Love	Bacon St. Rgt	2/1/20	Lucy Cotton	Oliver D. Bailey	1/18/20
Blind Youth	Selzk	.....	No star	Edward Sloman	6/20/20
Blood Barrier	Pathe	4/11/20	Robert Gordon Sylvia Breamer	J. Stuart Blackton	4/4/20
Blooming Angel	Gwyn	....	Madge Kennedy	Victor Schertzinger	2/15/20
Blue Pearl, The	Selznk	..	Edith Hallor	George Irving	3/7/20
Blue Bandanna, The	R-C	11/19	William Desmond	J. J. Franz	.....
Blue Streak McCoy	Univ		Harry Carey	Reeves Eason	8/1/20
Bonds of Love	Gwyn	..	Pauline Frederick	Reginald Barker	11/9/19
Bonnie Bonnie Lassie	Univ	10/13/19	Mary MacLaren	Tod Browning	...
Bottom of the World, The	R-C	.	....	Sir Ernest Shackleton	4/4/20
Breath of the Gods	Univ	..	Tsuru Aoki	Rollin Sturgeon	8/1/20
Broadway Cowboy, A	Pathe	...	William Desmond	J. J. Franz	7/4/20
Broken Hearts	Radin St Rgt	.....	Gareth Hughes	Not known	....
Bromley Case, The	Empire State St Rgt	..	Glen White	Tom Collins	.....
Brand of Lopez	R-C	.....	Sessue Hayakawa	Joseph De Grasse	4/4/20
Bright Skies	R-C	.....	ZaSu Pitts	Henry Kolker	.. ...
Broken Blossoms	Un Art	10/29/19	Gish-Barthelmess-Crisp	D. W. Griffith	5/18/19
Broken Butterfly	R-C	11/16/19	Lew Cody	Maurice Tourneur	10/20/19
Broken Commandments	Fox	9/14/19	Gladys Brockwell	Frank Beal	9/14/19
Brothers Divided	Pathe	12/7/19	Frank Keenan	Frank Keenan	1/4/20
Broken Melody	Selznk	11/19	Eugene O'Brien	Wm. P. S. Earle	12/28/19
Brute Breaker	Univ	10/20/19	Frank Mayo	Lynn Reynolds	11/23/19
Bubbles	Pioneer	.....	Mary Anderson	Wayne Mack	.....
Bullet Proof	Univ	.	Harry Carey	Lynn Reynolds	4/25/20
Burning Daylight	Metro	4/20	Mitchell Lewis	Edward Sloman	5/16/20
Burnt Wings	Univ	.	Frank Mayo	W. Christy Cabanne	2/22/20
Butterfly Man	R-C	..	Lew Cody	Ida May Park	5/30/20
Capitol, The	Hdksn	..	Leah Baird	Geo. Irving	12/21/19
Captain Swift	Vita	.....	Earle Williams	Tom Terriss	.....
Carmen of the North	Hlmark	.....	Anna Bos	Not Credited	5/23/20
Chains of Evidence	Hlmark	.....	Anna Lehr Edmund Breese	Dallas Fitzgerald	3/7/20
Cheater, The	Metro	4/19/20	May Allison	Henry Otto	6/20/20
Child for Sale, A	Graphic St Rgt	.....	Creighton Hale Gladys Leslie	Ivan Abramson	3/28/20
Children Not Wanted	Selzk	5/20/20	Edith Day	Paul Scardon	...
Chorus Girl's Romance	Metro	8/16/20	Viola Dana	Wm. C. Dowlan	8/22/20

Florence Evelyn Martin

Supporting
Arthur
Guy
Empey

In a new series of
comedy-dramas of
which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City

Title	Releasing Company	Release Date	Star	Director	Reviewed
Cinema Murder, The	FP-L	12 14 19	Marion Davies	George D. Baker	1/25/20
City of Masks	FP-L		Robert Warwick	Thomas Heffron	7/18/20
Climbers, The	Vita		Corinne Griffith	Tom Terriss	11/9/19
Clover's Rebellion	Vita		Anita Stewart	Wilfred North	
Combat, The	Vita		Anita Stewart	Ralph Ince	
Common Level	Trans-atlantic St Rgt		Edmund Breese Claire Whitney	Burton King	
Common Property	Univ	10/12/19	Robert Anderson	Paul Powell	
Common Sin, The	Hlmark		Grace Darling	Burton King	
Confession, The	Nat'l Film St Rgt		Henry B. Walthall	Bertram Bracken	
Copperhead, The	FP-L	1/25/20	Lionel Barrymore	Charles Maigne	2/15/20
Corsican Brothers, The	U Pic	12/21/19	Dustin Farnum	Colin Campbell	12/28/19
Cost, The	FP-L	4/20	Violet Heming	Harley Knoles	4/18/20
Counterfeit	FP-L	11/30/19	Elsie Ferguson	Geo. Fitzmaurice	11/30/19
Country Cousin	Selznk	10/19	Elaine Hammerstein	Alan Crosland	12/14/19
Courage of Marge O'Doone	Vita		Pauline Starke Niles Welch	David Smith	6/6/20
Crimson Shoals	Monopol St Rgt	11/2/19	Francis Ford	Francis Ford	10/26/19
Crooked Straight	FP-L	11/9/19	Charles Ray	Jerome Storm	11/2/19
Crooked Streets	FP-L	8/20	Ethel Clayton	Paul Powell	8/1/20
Cumberland Romance, A	Realrt		Mary Miles Minter	Charles Maigne	8/15/20
Cup of Fury	Gwyn		Helene Chadwick Rockcliffe Fellows	T. Hayes Hunter	4/11/20
Cupid, the Cowpuncher	Gwyn		Will Rogers	Clarence Badger	8/1/20
Curtain	1st Nat		Katherine MacDonald	Unknown	
Cyclone, The	Fox	1/24/20	Tom Mix	Cliff Smith	1/18/20
Cynthia-of-the-Minute	Hdksn	4/25/20	Leah Baird	Perry Vekroff	7/11/18
Dad's Girl	Selzk	2/20	Jackie Saunders	David G. Fischer	
Damsel in Distress	Pathe	10/12/19	June Caprice Creighton Hale	Geo. Archainbaud	10/19/19
Dancin' Fool	FP-L	4/20	Wallace Reid	Sam Wood	5/9/20
Dangerous Days	Gwyn		Lawson Butt	Reginald Barker	3/21/20
Dangerous Hours	FP-L	1 25/19	Lloyd Hughes Barbara Castleton	Fred Niblo	2/8/20
Dangerous Talent	Pathe	3/15/20	Margarita Fisher	Geo. L. Cox	3/14/20
Dangerous Waters	ExMut	9/19/19	Wm. Desmond	J. J. Franz	9/21/19
Dangerous to Men	Metro	2/20/20	Viola Dana	Not Credited	4/18/20
Dangerous Affair	Hlmark		Herbert Rawlinson	Charles Miller	
Daredevil, The	Fox	12/7/19	Tom Mix	Tom Mix	3/14/20
Dark Mirror	FP-L	4 20	Dorothy Dalton	Charles Giblyn	5/23/20
Darkest Hour, The	Vita		Harry Morey	Paul Scardon	
Dark Lantern	Realrt		Alice Brady	John S. Robertson	8/8/20
Daughter of Two Worlds	1st Nat	1 5 20	Norma Talmadge	James Young	1/11/20
Day's Pleasure, A	1st Nat		Charles Chaplin	Charles Chaplin	12/21/19
Dawn	Pathe	11 30 19	Sylvia Breamer Robert Gordon	J. Stuart Blackton	12/7/19

J. Bennett Glazer

General Manager and Comptroller

of organization producing a new comedy-drama series of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City

Title	Releasing Company	Release Date	Star	Director	Reviewed
Day She Paid, The	Univ	12/21/19	Francelia Billington	Rex Ingram	12/14/19
Dead Line, The	Fox		George Walsh	Dell Henderson	5/9/20
Deadlier Sex	Pathe	3/28/20	Blanche Sweet	Robt. Thornby	3/21/20
Deadline at Eleven	Vita		Corinne Griffith	Geo. Fawcett	3/14/20
Deep Purple, The	Realrt		Miriam Cooper	R. A. Walsh	5/9/20
Democracy, the Vision Restored	D-P Inc. St Rgt			Wm. Nigh	8/29/20
Desert Gold	Hdksn		Margery Wilson E. K. Lincoln Eileen Percy	T. Hayes Hunter	11/16/19
Desert Love	Fox		Tom Mix	Jacques Jaccard	4/18/20
Desert Scorpion, The	Empire State St Rgt		Edmund F. Cobb	Otis Thayer	
Desperate Hero, The	Selzk	6/7/20	Owen Moore	Wesley Ruggles	6/20/20
Devil's Claim	R-C		Sessue Hayakawa	Chas. Swickard	5/16/20
Devil's Riddle	Fox	12/19	Gladys Brockwell	Frank Beal	2/29/20
Devil's Pass Key	Univ		Eric Von Stroheim	Von Stroheim	4/11/20
Discarded Woman, The	Hlmark		Grace Darling	Burton King	6/27/20
Dollars and Sense	Gwyn		Madge Kennedy	Harry Beaumont	6/27/20
Dollar for Dollar	Pathe	5/2/20	Frank Keenan	Frank Keenan	4/25/20
Dollars and the Woman	Vita		Alice Joyce	Geo. Terwilliger	5/30/20
Don't Ever Marry	1st Nat	4/11/20	Matt Moore Marjorie Daw	Marshall Neilan	4/25/20
Double Speed	FP-L	2/20	Wallace Reid	Sam Wood	2/8/20
Double-Dyed Deceiver	Gwyn		Jack Pickford	Al Green	6/20/20
Down on the Farm	Un Art	4/25/20	Louise Fazenda	Erle Kenton and Ray Gray	5/2/20
Dr. Jekyll and Mr. Hyde	Pioneer		Sheldon Lewis	Not credited	
Dragon Painter, The	R-C	9/19	Sessue Hayakawa	Wm. Worthington	10/12/19
Dream Cheater	Hdksn		J. Warren Kerrigan	Ernest C. Warde	3/21/20
Dr. Jekyll and Mr. Hyde	FP-L	4/20	John Barrymore	John S. Robertson	4/4/20
Duds	Gwyn		Tom Moore	Thomas R. Miles	3/21/20
Earthbound	Gwyn		No stars	T. Hayes Hunter	8/15/20
Eastward Ho!	Fox	11/23/20	William Russell	Emmett J. Flynn	11/23/19
Easy to Get	FP-L	3/20	Marguerite Clark	Walter Edwards	2/29/20
Egg Crate Wallop	FP-L	9/28/19	Charles Ray	Jerome Storm	10/12/19
Empty Arms	Photo-play Library St Rgt		Gail Kane	Frank Reicher	
Erstwhile Susan	Realrt	11/16/19	Constance Binney	John S. Robertson	12/7/19
Eternal Mother	Utd Pic		Florence Reed	William Davis	
Evangeline	Fox	9/21/19	Miriam Cooper	R. A. Walsh	
Even As Ever	1st Nat		Grace Darling	B. A. Rolfe and Chas. De Vonde	
Eve in Exile	Pathe	12/20/19	Charlotte Walker	Burton George	12/14/19
Everything But the Truth	Univ		Lyons-Moran	Lyons-Moran	5/16/20
Everywoman	FP-L	12/19	Violet Heming	George Melford	12/21/19
Excuse My Dust	FP-L	3/20	Wallace Reid	Sam Wood	3/28/20

Philip Quinn

Manager of
Actual
Production

for the new series
of comedy-dramas
of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City

Title	Releasing Company	Release Date	Star	Director	Reviewed
Eyes of Youth	Equity	10/26/19	Clara Kimball Young	Albert Parker	11/16/19
Fair and Warmer	Metro	11/19	May Allison	Henry Otto	10/19/19
Faith	Fox	.....	Peggy Hyland	Howard M. Mitchell	2/8/20
Faith of the Strong	Selznk	9/19	Mitchell Lewis	Robt. North Bradbury	9/21/19
Fallen Idol	Fox	.....	Evelyn Nesbit	Kenean Buel	10/26/19
False Code	Pathe	9/21/19	Frank Keenan	Ernest C. Warde	10/5/19
False Road	FP-L	4/20	Enid Bennett	Fred Niblo	5/16/20
Family Honor	1st Nat	3/15/20	Florence Vidor Roscoe Karns Ben Alexander	King Vidor	5/2/20
Fear Market	Realrt	.....	Alice Brady	Kenneth Webb	1/11/20
Feud, The	Fox	.....	Tom Mix	E. J. LeSaint	.....
Fickle Women	D. N. S. St Rgt	.....	David Butler	Fred. J. Butler	8/15/20
Fighting Chance, The	FP-L	.....	Anna Nilsson	Charles Maigne	7/25/20
Fighting Colleen	Vita	.....	Bessie Love	David Smith	11/16/19
Fighting Cressy	Pathe	1/11/20	Blanche Sweet	Robt. Thornby	12/14/19
Fighting Shepherdess	1st Nat	3/1/20	Anita Stewart	Edward Jose and Millard Webb	4/4/20
Figurehead, The	Selzk	6/21/20	Eugene O'Brien	Robert Ellis	6/20/20
Firebrand Trevison	Fox	.....	Buck Jones	Thomas Heffron	7/18/20
Fires of Youth	1st Nat	.....	No star	D. W. Griffith	.....
Flame of Hellgate	R-C	.....	Beatriz Michelena	Geo. Middleton	.....
Flame of the Desert	Gwyn	11/9/19	Geraldine Farrar	Reginald Berker	11/9/19
Flames of the Flesh	Fox	.....	Gladys Brockwell	Edward J. LeSaint	12/28/20
Flaming Clue	Vita	.....	Harry T. Morey	Edwin Hollywood	4/18/20
Flapper, The	Selznk	5/10/20	Olive Thomas	Alan Crosland	5/23/20
Fool and His Money, A	Selznk	3/29/20	Eugene O'Brien	Robert Ellis	4/25/20
Footlights and Shadows	Selznk	1/26/20	Olive Thomas	John W. Noble	2/15/20
For A Woman's Honor	Ex Mut	9/19/19	H. B. Warner	Park Frame	9/28/19
Forged Bride, The	Univ	.....	Mary MacLaren	Douglas Gerrard	2/1/20
Forbidden	Univ	9/1/19	Mildred Harris Chaplin	Lois Weber	1/18/20
Forbidden Trails	Fox	.....	Buck Jones	Scott Dunlap	5/23/20
Forbidden Woman, The	Equity	.....	Clara Kimball Young	Harry Garson	2/29/20
Forest Rivals	World	9/15/19	Arthur Ashley Dorothy Green	Harry O. Hoyt	9/21/19
For the Soul of Rafael	Equity	5/20	Clara Kimball Young	Harry Garson	5/30/20
Fortune Hunter, The	Vita	.....	Earle Williams	Tom Terriss	2/22/20
Fortune Teller, The	R-C	.....	Marjorie Rambeau	Albert Capellani	5/16/20
Fourteenth Man, The	FP-L	7/20	Robert Warwick	Unknown	.....
Frivolous Wives	Fidelity St Rgt	.....	Vera Sisson Kathleen Kirkman	Joseph Maxwell	.....
Fruits of Passion	Tri	.....	Alice and Frances Mann	Geo. Ridgewell	.....
Fugitive from Matrimony, A	R-C	11/19	H. B. Warner	Henry King	12/7/19
Garter Girl, The	Vita	.....	Corinne Griffith	Edward Griffith	.....
Gauntlet, The	Vita	.....	Harry Morey	Edwin L. Hollywood	7/25/20
Gay Lord Quex	Gwyn	11/30/19	Tom Moore	Harry Beaumont	12/21/19
Gay Old Dog	Pathe	11/2/19	John Cumberland	Hobart Henley	11/9/19

Harry Lee

Studio Manager and Casting Director

Casting a new comedy-drama series of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City

Title	Releasing Company	Release Date	Star	Director	Reviewed
Girl in the Rain, A	Univ		Anne Cornwall	Rollin Sturgeon	6/27/20
Girl in the Web, The	Pathe	8/15/20	Blanche Sweet	Robert Thornby	7/25/20
Girl of the Sea	Selzk	5/2/20	Betty Hilburn	J. Winthrop Kelley	
Gift Supreme	Selznk	2/20	Bernard Durning	Ollie L. Sellers	5/9/20
Girl in Bohemia	Fox	11/30/19	Peggy Hyland	Howard M. Mitchell	11/9/19
Girl in Number 29	Univ		Frank Mayo	Jack Ford	4/4/20
Girl Named Mary	FP-L	12/21/19	Marguerite Clark	Walter Edwards	1/25/20
Girl Who Dared, The	Selzk		Edythe Sterling	Cliff Smith	8/22/20
Glorious Lady	Selznk	10/19	Olive Thomas	George Irving	11/9/19
Golden Shower	Vita	11/30/19	Gladys Leslie	John W. Noble	12/21/19
Go and Get It	1st Nat		Neilan Prod.	Marshall Neilan	7/25/20
Going Some	Gwyn		Rex Beach Prod.	Harry Beaumont	7/25/20
Gray Wolf's Ghost, The	R-C	10/19	H. B. Warner	Park Frame	
Gray Towers Mystery	Vita		Gladys Leslie	John W. Noble	11/2/19
Great Air Robbery	Univ	1/28/20	Lieut. O. L. Locklear Francelia Billington	Jacques Jaccard	1/4/20
Greater Than Fame	Selznk	1/5/20	Elaine Hammerstein	Alan Crosland	1/18/20
Greatest Question	1st Nat	12/29/19	Gish-Harron-Fawcett	D. W. Griffith	1/4/20
Great Accident, The	Gwyn		Tom Moore	Harry Beaumont	6/27/20
Great Shadow, The	Selzk		Tyrone Power	Harley Knoles	
Great Redeemer, The	Metro		Tourneur Prod.	Clarence Brown	8/29/20
Green Flame	Hdksn	7/18/20	J. Warren Kerrigan	Ernest C. Warde	7/11/20
Green Swamp, The	Unt. Art		Bessie Barriscale	Unknown	
Grim Game	FP-L	10/12/19	Houdini	Irvin Willat	9/7/19
Gun-Fighting Gentlemen	Univ	11/19	Harry Carey	Jack Ford	11/30/19
Guilty of Love	FP-L	8/20	Dorothy Dalton	Unknown	
Hairpins	FP-L	8/20	Enid Bennett	Fred Niblo	8/8/20
Harvest Moon, The	Hdksn	4/25/20	Doris Kenyon	J. Searle Dawley	4/11/20
Haunting Shadows	R-C	12/28/19	H. B. Warner	Henry King	1/18/20
Hawthorne of the U. S. A.	FP-L	12/21/19	Wallace Reid	James Cruze	11/30/19
Heart of a Child	Metro	3/20	Nazimova	Ray. C. Smallwood	4/11/20
Heart of a Gypsy	Hlmark	12/6/19	Florence Billings	Henry McRae Webster	12/7/19
Heart of Juanita	R-C		Beatriz Michelena	George Middleton	12/7/19
Heart of the Hills	1st Nat	12/6/19	Mary Pickford	S. A. Franklin	12/7/19
Heart Strings	Fox	1/18/20	William Farnum	J. Gordon Edwards	1/4/20
Heart of Twenty	R-C		Zasu Pitts	Henry Kolker	6/27/20
Held in Trust	Metro	8/2/20	May Allison	John E. Ince	8/15/20
Help Wanted—Male	Pathe	9/27/20	Blanche Sweet	Henry King	8/22/20
Hellion, The	Pathe		Margarita Fisher	Geo. L. Cox	10/5/19
Hell Ship, The	Fox		Madlaine Traverse	Scott Dunlap	2/15/20
Her Elephant Man	Fox		Shirley Mason	Scott Dunlap	2/1/20
Her Five Foot Highness	Univ		Edith Roberts	Henry Franklin	4/4/20
Her Kingdom of Dreams	1st Nat	9/15/19	Anita Stewart	Marshall Neilan	10/5/19
Her Game	Utd Pic	10/19/19	Florence Reed	William Crane	
Her Honor the Mayor	Fox		Eileen Percy	Paul Cazeneuve	8/22/20

Ben Garetson

Advertising
and
Publicity
Manager

Exploiting a new
comedy-drama series
of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City

Title	Releasing Company	Release Date	Star	Director	Reviewed
Heritage	W. L. R. St Rgt	.....	Matty Roubert	W. L. Roubert	8/15/20
Hidden Code	Pioneer	.....	Grace Davidson	Richard Lestrange	.....
High Speed	Hlmark	1/17/20	Edward Earle Gladys Hulette	Charles Miller	1/11/20
His Divorced Wife	Univ	11/17/19	Monroe Salisbury	Douglas Gerrard	11/9/19
His House in Order	FP-L	3/20	Elsie Ferguson	Hugh Ford	3/14/20
His Majesty, the American	Un Art	9/1/19	Douglas Fairbanks	Joseph Henaberry	9/28/19
His Official Fiancee	FP-L	10/26/19	Vivian Martin	Robt. G. Vignola	10/12/19
His Temporary Wife	Hdksn	.....	Ruby de Remer Eugene Strong	Joseph Levering	1/25/20
His Wife's Friend	FP-L	12/21/19	Dorothy Dalton	Jospeh DeGrasse	2/15/20
His Wife's Money	Selznk	2/16/20	Eugene O'Brien	Ralph Ince	2/29/20
His Father's Wife	World	9/8/19	June Elvidge	Not known	.....
Hitchin' Posts	Univ	.....	Frank Mayo	Jack Ford	8/29/20
Homer Comes Home	FP-L	7/20	Charles Ray	Jerome Storm	7/4/20
Honey Bee	Pathe	.....	Mme. Sylva	Rupert Julian	5/23/20
Hoodlum, The	1st Nat	9/1/19	Mary Pickford	S. A. Franklin	9/7/19
Hope, The	Metro	9/1/20	No stars	Herbert Blache	8/29/20
House of Intrigue	ExMut	9/19/19	Sessue Hayakawa	Lloyd Ingraham	.....
House of Toys	Pathe	6/20	Seena Owen	George Cox	5/30/20
Huckleberry Finn	FP-L	2/20	Lewis Sargeant	Wm. D. Taylor	2/29/20
Human Collateral	Vita	.....	Corinne Griffith	Laurence Windom	.....
Human Stuff	Univ	6/28/20	Harry Carey	Reeves Eason	6/20/20
Humoresque	FP-L	.....	Alma Reubens Vera Gordon Dore Davidson	Frank Borzage	5/9/20
Husbands and Wives	Gaumt St Rgt	.....	Vivian Martin	Joseph Levering	.....
Idol Dancer, The	1st Nat	3/22/20	Clarine Seymour Richard Barthelmess	D. W. Griffith	3/28/20
If I Were King	Fox	.....	William Farnum	J. Gordon Edwards	.....
Imp, The	Selzk	1/12/20	Elsie Janis	Robert Ellis	.....
Impossible Catherine	Pathe	10/19	Virginia Pearson	J. B. O'Brien	.....
Illustrious Prince, The	ExMut	9/19	Sessue Hayakawa	Wm. Worthington	11/16/19
Inferior Sex, The	1st Nat	3/8/20	Mildred Harris Chaplin	Jos. Henaberry	5/9/20
In Honor's Web	Vita	.....	Harry Morey	Paul Scardon	11/9/20
In Mizzoura	FP-L	10/5/19	Robert Warwick	Hugh Ford	10/19/19
In Old Kentucky	1st Nat	12/15/19	Anita Stewart	Marshall Neilan	12/29/19
Inner Voice, The	Am Cin	.....	E. K. Lincoln	R. Wm. Neill	3/28/20
In Search of a Sinner	1st Nat	.....	Constance Talmadge	David Kirkman	3/14/20
In Walked Mary	Pathe	.....	June Caprice	Geo. Archainbaud	2/29/20
In Wrong	1st Nat	10/19/19	Jack Pickford	James Kirkwood	12/21/19
In Folly's Trail	Univ	.....	Carmel Myers	Rollin S. Sturgeon	8/22/20
Invisible Divorce	Selzk	.....	No stars	Tom Mills and Nat Deverich	8/8/20
Invisible Bond	FP-L	11/20/19	Irene Castle	Charles Maigne	.....
Iron Heart	Fox	.....	Madlaine Traverse	Denison Clift	6/6/20
Iron Strain	Unt Pic	.....	Dustin Farnum	Unknown	.....

Harry L. Keepers

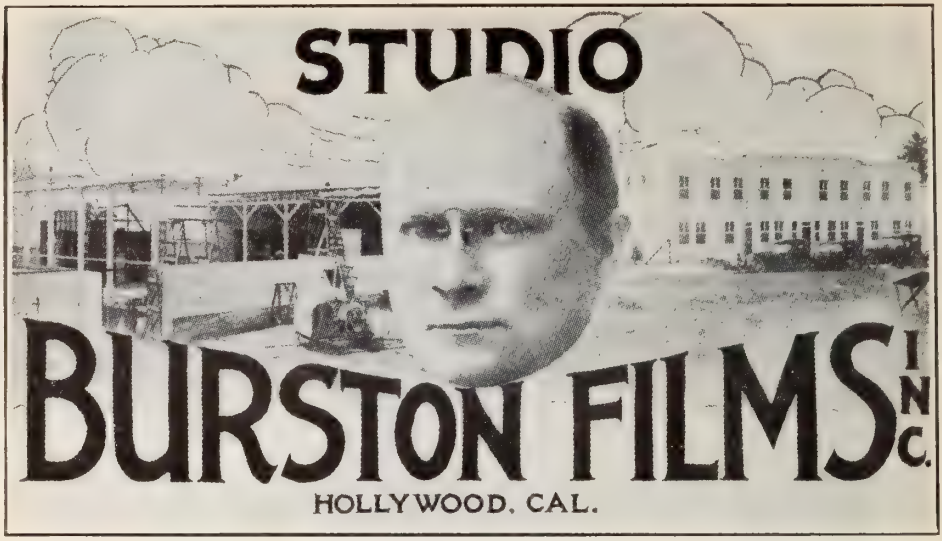
Manager
Negative
Production

Now supervising camera work on a new comedy-drama series of which the first was

"OIL"

GUY EMPEY PRODUCTIONS
220 West 42nd St., New York City

Title	Releasing Company	Release Date	Star	Director	Reviewed
Isle of Conquest	Selznk	10/26/19	Norma Talmadge	Edward Jose	11/9/19
It Happened in Paris	Tyrad St. Rigt	.....	Mme. Yorksa	David M. Hartford	3/7/20
It Pays to Advertise	FP-L	11/23/19	Bryant Washburn	Donald Crisp	11/30/19
Jack Straw	FP-L	3/20	Robert Warwick	Wm. C. DeMille	4/4/20
Jacknife Man, The	1st Nat	.....	No stars	King Vidor	8/8/20
Jennie	Selzk	7/19/20	Olive Thomas	Unknown	.....
Jenny Be Good	Realrt	..	Mary Miles Minter	Wm. D. Taylor	5/16/20
Jes' Call Me Jim	Gwyn	.....	Will Rogers	Clarence Badger	5/30/20
Jinx	Gwyn	12/13/19	Mabel Normand	Victor Schertzinger	9/28/19
John Petticoats	FP-L	11/9/19	William S. Hart	Lambert Hillyer	11/23/19
Joyous Liar, The	Hdksn	.....	J. Warren Kerrigan	Ernest C. Warde	12/14/19
Joyous Troublemaker	Fox	.....	William Farnum	J. Gordon Edwards	6/20/20
Jubilo	Gwyn	12/7/19	Will Rogers	Clarence Badger	12/14/19
Judy of Rogues Harbor	Realrt	.....	Mary Miles Minter	William D. Taylor	2/8/20
Just a Wife	Selzk	.....	Roy Stewart	Howard Hickman	.....
Kathleen Mavourneen	Fox	10/12/19	Theda Bara	Charles J. Brabin	.....
King Spruce	Hdksn	4/18/20	Mitchell Lewis	Roy Clements	3/21/20
Kitty Kelly, M.D.	R-C	10/19	Bessie Barriscale	Howard Hickman	.....
La Belle Russe	Fox	9/21/19	Theda Bara	Chas. Brabin	9/21/19
Lady in Love, A	FP-L	4/20	Ethel Clayton	Walter Edwards	5/23/20
L'Apache	FP-L	11/2/19	Dorothy Dalton	Jos. DeGrasse	12/14/19
Lasca	Univ	12/8/19	Edith Roberts	Norman Dawn	11/23/19
Lahoma	Pathe	8/29/20	No stars	Edgar Lewis	8/29/20
Ladder of Lies, The	FP-L	7/20	Ethel Clayton	Tom Forman	7/11/20
La La Lucille	Univ	.....	Eddie Lyons-Lee Moran	Lyons-Moran	7/18/20
Last of His People, The	Selznk	12/20/19	Mitchell Lewis	Robt. N. Bradbury	12/21/19
Last of the Duanes	Fox	10/12/19	William Farnum	J. Gordon Edwards	10/5/19
Last Straw, The	Fox	..	Buck Jones	Denison Clift	2/1/20
Law of the Yukon	Realrt	.....	No stars	Charles Miller	...
Leave It To Me	Fox	.....	William Russell	Emmett J. Flynn	5/2/20
Let's Be Fashionable	FP-L	.....	Douglas Maclean Doris May	Lloyd Ingraham	6/20/20
Life Line, The	FP-L	10/5/19	Jack Holt Seena Owen Wallace Beery Pauline Starke Tully Marshall Lew Cody	Maurice Tourneur	10/12/19
Life's Twist	R-C	.....	Bessie Barriscale	Wm. Christy Cabanne	7/25/20
Lifting Shadows	Pathe	4/4/20	Emmy Wehlen	Leonce Perrett	3/28/20
Lincoln Highwayman	Fox	12/28/19	William Russell	Emmett J. Flynn	1/4/20
Li Ting Lang	R-C	.....	Sessue Hayakawa	Charles Swickard	7/11/20
Little Cafe	Pathe	6/6/20	Max Linder	Raymond T. Bernard	6/6/20
Little Wanderer	Fox	..	Shirley Mason	Howard M. Mitchell	8/15/20
Little Shepherd of Kingdom Come	Gwyn	...	Jack Pickford	Wallace Worsley	2/20/20
Live Sparks	Hdksn	1/18/20	J. Warren Kerrigan	Ernest C. Warde	1/25/20
Live-Wire Hick	Pathe	.....	William Russell	Unknown	...



BIGGER and BETTER pictures for the the coming year.

My personal supervision will be given to all productions.

EXHIBITORS and EXCHANGEMEN are assured of pictures of artistic excellence and box office value.

LOUIS BURSTON, President
BURSTON FILMS Inc.

Longacre Building
New York City

6050 Sunset Boulevard
Los Angeles, Cal.

Title	Releasing Company	Release Date	Star	Director	Reviewed
Locked Lips	Univ	4/28/20	Tsuru Aoki	Wm. C. Dowlan	4/18/20
Lombardi, Ltd.	Metro	11/19	Bert Lytell	Jack Conway	9/28/19
Lone Hand, The	Alexander / St Rgt	.....	Roy Stewart	Cliff Smith	4/11/20
Lone Wolf's Daughter, The	Hdksn	12/14/19	Louise Glaum	J. Parker Read	12/14/19
Long Arm of Mannister	Pioneer / St Rgt	.....	Henry B. Walthall	Bertram Bracken	. . . . .
Loot	Univ	10/6/19	Ora Carew	Wm. C. Dowlan	10/5/19
Lord Loves the Irish	Hdksn	.....	J. Warren Kerrigan	Ernest C. Warde	.....
Lost Money	Fox	11/19	Madlaine Traverse	Edmund Lawrence	12/7/19
Lost Princess	Fox	10/5/19	Elinor Fair / Albert Ray	Scott Dunlap	11/2/19
Lottery Man, The	FP-L	10/12/19	Wallace Reid	James Cruze	10/19/19
Love Expert, The	1st Nat	4/18/20	Constance Talmadge	David Kirkland	5/2/20
Love's Harvest	Fox	.....	Shirley Mason	Howard M. Mitchell	5/30/20
Loves of Letty, The	Gwyn	.....	Pauline Frederick	Frank Lloyd	2/15/20
Love Without Question	Jans / St Rgt	.....	Olive Tell	B. A. Rolfe	4/4/20
Love Flower, The	Un. Art	... ..	Richard Barthhelmess / Carol Dempster	D. W. Griffith	8/29/20
Love Madness	Hdksn	. . . . .	Louise Glaum	Joseph Henaberry	8/8/20
Love or Money	Hlmark	.. ..	Virginia Lee	Burton King	.....
Love, Honor and ?	Hlmark	.. ...	Stuart Holmes / Ellen Cassidy	HarryMacRaeWebster	.....
Love Wins	H. & H.	.....	Violet Mersereau	Not Credited	. . . . .
Love's Flame	Fidelity / St Rgt	.....	No star	Not Credited	6/13/20
Luck in Pawn	FP-L	11/9/19	Marguerite Clark	Walter Edwards	12/21/19
Luck of Geraldine Laird	R-C	1/25/20	Bessie Barriscale	Edward Sloman	2/1/20
Luck of the Irish, The	Realrt	.....	Anna Q. Nilsson / James Kirkwood	Alan Dwan	1/25/20
Lure of Ambition, The	Fox	12/21/19	Theda Bara	Edmund Lawrence	11/16/19
Male and Female	FP-L	11/16/19	Gloria Swanson / Thomas Meighan	Cecil B. DeMille	11/30/19
Man Who Dared	Fox	. .....	William Russell	Emmett J. Flynn	8/8/20
Madonnas and Men	Jans / St Rgt	.....	No star	B. A. Rolfe	6/20/20
Man and His Woman	Pathe	7/18/20	Herbert Rawlinson	J. Stuart Blackton	7/18/20
Man and Woman	Radin	3/15/20	Betty Mason	Not Credited	. . ..
Man's Plaything	Selzk	3/20	Grace Davidson	Charles P. Horan	.
Man Who Lost Himself	Selzk	5 3/20	William Faversham	George D. Baker	6/6/20
Manhattan Knight	Fox	... ..	George Walsh	Geo. Beranger	3/21/20
Man There Was, A	Radiosoul / St Rgt	... .	Victor Seastrom	Victor Seastrom	2/29/20
Marked Men	Univ	12/19	Harry Carey	Jack Ford	12/21/19
Market of Souls	FP-L	9/7/19	Dorothy Dalton	Jos. DeGrasse	9/21/19
Mary Ellen Comes to Town	FP-L	3/20	Dorothy Gish	Elmer Clifton	3/28/20
Mary's Ankle	FP-L	2/20	Douglas MacLean / Doris May	Lloyd Ingraham	3/7/20
Marooned Hearts	Selzk	8/2/20	Zeena Keefe / Conway Tearle	Unknown	. . . . .
Married Life	1st Nat	.. ...	Mack Sennett cast	Mack Sennett	6/27/20

LEONCE PERRET

Director of the recent releases

"The Thirteenth Chair" "A B C of Love"
"A Modern Salome" "Twin Pawns"
"Lifting Shadows"

as well as the great international film about to be shown

"THE EMPIRE OF DIAMONDS"

Title	Releasing Company	Release Date	Star	Director	Reviewed
Married Virgin	Fidelity / St Rgt	.....	Vera Sisson	Joseph Maxwell	
Maruja	ExMut	10/19/19	H. B. Warner	Not known	
Me and Captain Kidd	World	11/3/19	Evelyn Greeley	Oscar Apfel	11/16/19
Merry-Go-Round	Fox	9/21/19	Peggy Hyland	Edmund Lawrence	9/28/19
Midnight Bride, The	Vita	.	Gladys Leslie	Wm. Humphreys	2/1/20
Midnight Gambols	Pioneer	. . .	Marie Doro	James McKay	6/27/20
Misfit Wife	Metro	7/19/20	Alice Lake	Edwin Mortimer	7/18/20
Mind the Paint Girl	1st Nat	11/10/19	Anita Stewart	Wilfred North	11/30/19
Miracle of Love	FP-L	11/23/19	Lucy Cotton / Wyndham Standing	Robt. Z. Leonard	12/28/19
Miracle of Money	Pathe	5/9/20	No Stars	Hobart Henley	5/2/20
Misfit Earl, A	Gwyn	10/1/19	Louis Bennison	Ira Lowry	11/16/19
Miss Crusoe	World	9/29/19	Virginia Hammond	Frank Crane	10/5/19
Miss Gingersnap	Pathe	11/23/19	Marie Osborne	William Bertram	.....
Miss Hobbs	Realrt	.....	Wanda Hawley	Donald Crisp	6/20/20
Modern Salome, A	Metro	2/1/20	Hope Hampton	Leonce Perret	1/25/20
Molly and I	Fox	.....	Shirley Mason	Howard Mitchell	3/21/20
Mollycoddle, The	Untd Art	6/13/20	Douglas Fairbanks	Victor Fleming	6/20/20
Moon Madness	R-C	.....	Edith Storey	Colin Campbell	8/1/20
Moonshine Trail	Pathe	10/19/19	Sylvia Breamer	J. Stuart Blackton	10/26/19
More Deadly than the Male	FP-L	12/7/19	Ethel Clayton	Robt. Vignola	12/14/19
Mother of His Children, The	Fox	.....	Gladys Brockwell	Edward Le Saint	4/11/20
Mothers of Men	Selznk	2/20	Claire Whitney	Edward Jose	3/7/20
Mrs. Temple's Telegram	FP-L	4/20	Bryant Washburn	James Cruze	5/16/20
Mutiny of the Elsinore	Metro	.....	Mitchell Lewis	Edward Sloman	7/25/20
Mystery of Washington Square	Fidelity / St Rgt	. .	No stars	Beverly C. Rule	.....
My Husband's Other Wife	Pathe	1/4/20	Sylvia Breamer / Robert Gordon	J. Stuart Blackton	12/21/19
My Lady's Garter	FP-L	3/20	Wyndham Standing / Sylvia Breamer / H. E. Herbert	Maurice Tourneur	3/21/20
Mystery of the Yellow Room	Realrt	10/19/19	No stars	Emile Chautard	10/26/19
Neglected Wives	Wistaria / St Rgt	.....	Anne Luther / Claire Whitney	Burton King	4/25/20
No. 99	Hdksn	.....	J. Warren Kerrigan	Ernest C. Warde	5/23/20
Nothing But Lies	Metro	5/20	Taylor Holmes	Lawrence Windom	5/23/20
Nothing But the Truth	Metro	12/19	Taylor Holmes	David Kirkland	1/11/20
Notorious Miss Lisle	1st Nat	.....	Katherine MacDonald	James Young	8/22/20
Nobody's Girl	Fed Ex	. . .	Billie Rhodes	Frances Grandon	.
Notorious Mrs. Sands	R-C	. . . . .	Bessie Barriscale	W. Christy Cabanne	. .
Nurse Marjorie	Realrt	4/4/20	Mary Miles Minter	Wm. D. Taylor	3/28/20
Oakdale Affair	World	10/6/19	Evelyn Greeley	Oscar Apfel	10/12/19
Old Lady 31	Metro	2/20	Emma Dunn	John E. Ince	4/4/20
On With the Dance	FP-L	2/20	Mae Murray	George Fitzmaurice	2/15/20
One Hour Before Dawn	Pathe	.....	H. B. Warner	Henry King	7/18/20
One Way Trail	Selzk	.....	Edythe Sterling	Fred Kelsey	. . . . .
Open Door, The	R-C	10/12/19	No stars	Dallas M. Fitzgerald	10/19/19

"THE MONROE SALISBURY PLAYERS"

take pleasure in announcing

Mr. Salisbury's first independent production

"THE BARBARIAN"

DONALD CRISP—*Director*

Title	Releasing Company	Release Date	Star	Director	Reviewed
Orphan, The	Fox	.....	William Farnum	J. Gordon Edwards	5/2/20
Other Men's Shoes	Pathe	2/1/20	Crawford Kent	Edgar Lewis	1/18/20
Out of the Dust	McCarthy	.....	No stars	John P. McCarthy	1/25/20
Out of the Storm	Gwyn	.....	No star	William Parke	6/20/20
Out Yonder	Selzk	11/19	Olive Thomas	Ralhp Ince	.. .
Overland Red	Univ	.....	Harry Carey	Lynn Reynolds	2/15/20
Paid in Advance	Univ	9/1/19	Dorothy Phillips	Allan Holubar	11/16/19
Paliser Case	Gwyn	....	Pauline Frederick	William Parke	2/22/20
Paris Green	FP-L	6/20	Charles Ray	Jerome Storm	4/25/20
Partners of the Night	Gwyn	.....	Emmett Corrigan Pina Nesbit Wm. Davidson	Paul Scardon	3/7/20
Parted Curtains	Nat Film St Rgt	.....	No star	Bertram Bracken	... ..
Parlor, Bedroom and Bath	Metro	.....	No star	Edward Dillon	7/4/20
Passers By	Pathe	6/20/20	Herbert Rawlinson	J. Stuart Blackton	6/20/20
Passion's Playground	1st Nat	4/25/20	Katherine MacDonald	J. M. Barry	. .
Path She Chose	Univ	.....	Anne Cornwall	Philip Rosen	5/9/20
Peddler of Lies, The	Univ	3/1/20	Frank Mayo-Ora Carew	Wm. C. Dowlan	1/25/20
Pegeen	Vita	.....	Bessie Love	David Smith	..
Perfect Woman	1st Nat	....	Constance Talmadge	David Kirkland	8/1/20
Phantom Honeymoon	Hlmark	10/19/19	Marguerite Marsh	J. Searle Dawley	..
Phantom Melody	Univ	1/26/20	Monroe Salisbury	Douglas Gerrard	1/25/20
Picadilly Jim	Selznk	11/19	Owen Moore	Wesley Ruggles	2/8/20
Pinto	Gwyn	.	Mabel Normand	Victor Schertzinger	2/1/20
Please Get Married	Metro	11/19	Viola Dana	John Ince	11/9/19
Place of Honeymoons	Pioneer	....	Montagu Love	Unknown	.
Point of View	Selzk	7/12/20	Elaine Hammerstein	Alan Crosland	8/8/20
Pointing Finger, The	Univ	12/1/19	Mary MacLaren	Edward Morrissey	12/7/19
Poison Pen, The	World	11/10/19	June Elvidge	Edwin August	11/30/19
Pollyanna	Un Art	1/18/20	Mary Pickford	Paul Powell	1/25/20
Polly of the Storm Country	1st Nat	.....	Mildred Harris Chaplin	Arthur Rosson	....
Poor Relations	ExMut	10/19	ZaSu Pitts	King Vidor	10/26/19
Prey, The	Vita	....	Alice Joyce	Geo. L. Sargent	. ..
Price Woman Pays, The	Hatch	.....	Beatriz Michelena Lois Wilson	Geo. Terwilliger	11/2/19
Prince and Betty, The	Pathe	12/21/19	William Desmond	Robt. Thornby	12/14/19
Prince of Avenue A, The	Univ	2/23/20	James J. Corbett	Jack Ford	1/11/20
Prince Chap, The	FP-L	8/20	Thomas Meighan	William C. DeMille	7/18/20
Red Lane, The	Univ		Frank Mayo	Lynn F. Reynolds	7/11/20
Red Hot Dollars	FP-L	12/28/19	Charles Ray	Jerome Storm	1/4/20
Regular Girl	Selznk	9/19	Elsie Janis	James Young	11/30/19
Respectable by Proxy	Pathe	1/12/20	Sylvia Breamer Robert Gordon	J. Stuart Blackton	2/1/20
Remodeling Her Husband	FP-L	.....	Dorothy Gish	Lillian Gish	6/13/20
Restless Sex	FP-L	.... .	Marion Davies	Robert Z. Leonard	6/13/20
Return of Tarzan	Gwyn	.....	Gene Pollar	Harry Revier	6/6/20
Rider of the Law, The	Univ	11/3/19	Harry Carey	Jack Ford	10/12/19

Lloyd Carleton Productions

Studios: Hollywood, California

LLOYD CARLETON
Director

Recent Releases:

"THE AMAZING WOMAN"
Starring Ruth Clifford and Edward Coxen

"MOUNTAIN MADNESS"
Featuring Ora Carew, Mignon Anderson, Edward Coxen, Harold Miller

"BEYOND THE CROSSROADS"
With Ora Carew, Melbourne McDowell, Lawson Butt

In Preparation

"HARD BOILED MABLE"
Starring Ora Carew

JOHN T. CARLETON
Production Manager

Clermont Photoplays Corporation

LLOYD B. CARLETON
Director General

HANNIBAL N. CLERMONT
President

Title	Releasing Company	Release Date	Star	Director	Reviewed
Riders of the Dawn	Hdksn		Roy Stewart	Hugh R. Conway	5/9/20
Right of Way	Metro	1/20	Bert Lytell	Jack Dillon	2/1/20
Right to Lie, The	Pathe	11/16/19	Dolores Cassinelli	Edwin Carewe	12/7/19
Rio Grande	Pathe	4/25/20	Rosemary Theby Allan Sears	Edwin Carewe	4/18/20
River's End, The	1st Nat		Lewis Stone J. Barney Sherry Marjorie Daw	Marshall Neilan	2/22/20
Roads of Destiny	Gwyn		Pauline Frederick	Unknown	
Right to Love, The	FP-L		Mae Murray David Butler	Geo. Fitzmaurice	8/29/20
Rose of Nome	Fox		Gladys Brockwell	E. J. LeSaint	8/8/20
Road to Divorce, The	Univ		Mary MacLaren	Philip Rosen	3/7/20
Romance	Un Art	5/23/19	Doris Keane	Chet Withey	5/23/20
Rouge and Riches	Univ	1/19/20	Mary MacLaren	Harry Franklin	1/4/20
Sacred Flame	Schomer-Ross St Rgt	11 9/19	Emily Stevens	Abraham Schomer	11/2/19
Sacred Silence	Fox	10/12/19	William Russell	Harry Millarde	10/26/19
Sadie Love	FP-L	10/19/19	Billie Burke	John Robertson	
Sagebrusher, The	Hdksn		Marguerite DeLaMott Roy Stewart Noah Beery	Edward Sloman	1/4/20
Sand	FP-L	1/11/20	William S. Hart	Lambert Hillyer	6/27/20
Scratch My Back	Gwyn		Helene Chadwick	Sydney Olcott	6/13/20
Scarlet Days	FP-L	11/30/19	Richard Barthelmess	D. W. Griffith	11/23/19
Scream in the Night, A	Selznk	9/19	Ruth Budd Ralph Kellard	Burton King	10/25/19
Sea Rider, The	Vita		Harry Morey	Edwin Hollywood	5/30/20
Sea Wolf, The	FP-L	4/20	Noah Beery	George Melford	5/23/20
Sealed Hearts	Selzk	10/19	Eugene O'Brien	Ralph Ince	
Seeing It Through	R-C	12/19	ZaSu Pitts	Claude H. Mitchell	2/15/20
Sex	Hdksn		Louise Glaum	Fred Niblo	3/21/20
Servant Question, The	Selzk	6/14/20	William Collier	Dell Henderson	6/27/20
Servant in the House	Film Bk Office		No stars	Hugh Ryan Conway	8/22/20
Shadow of Rosalie Byrnes, The	Selznk	4/12/20	Elaine Hammerstein	Geo. Archainbaud	5/16/20
Shark, The	Fox	1/18/20	George Walsh	Dell Henderson	1/11/20
She Loves and Lies	Selznk		Norma Talmadge	Chet Withey	1/11/20
Sherry	Pathe	5/30/20	Pat O'Malley	Edgar Lewis	5/30/20
Shipwrecked among Cannibals	Univ		No star	Not credited	7/4/20
Should a Wife Work	Hlmark		Edith Stockton	Horace G. Plimpton	
Shod With Fire	Fox		William Russell	Emmett J. Flynn	2/22/20
Shore Acres	Metro	2/20	Alice Lake	Rex Ingram	3/28/20
Should a Husband Forgive?	Fox	11/19	Miriam Cooper	R. A. Walsh	10/26/19
Should a Woman Tell?	Metro	12/19	Alice Lake	John Ince	12/28/19
Silk Husbands and Calico Wives	Garson St Rgt		House Peters	Alfred J. Green	3/7/20
Silver Horde, The	Gwyn		Myrtle Stedman	Frank Lloyd	5/16/20
Simple Souls	Pathe	5/23/20	Blanche Sweet	Robert Thornby	5/16/20

NEAL HART

Starring and Directing

FEATURES FOR

PINNACLE PRODUCTIONS, Inc.

Title	Releasing Company	Release Date	Star	Director	Reviewed
Sinners	Realrt		Alice Brady	Kenneth Webb	3/21/20
Six Best Cellars	FP-L	2/20	Bryant Washburn	Donald Crisp	3/14/20
Sick Abed	FP-L		Wallace Reid	Sam Wood	6/27/20
Silent Barrier	Hdksn	7/25	No star	Wm. Worthington	7/1/20
Sister to Salome, A	Fox		Gladys Brockwell	Edward J. LeSaint	7/11/20
Sins of St. Anthony	FP-L		Bryant Washburn	Unknown	
Sky Eye	Sol Lesser St Rgt	1/4/20	No star	Aubrey M. Kennedy	1/11/20
Slam Bang Jim	Pathe		William Russell	Edward Sloman	4/18/20
Slaves of Pride	Vita		Alice Joyce	Geo. Terwilliger	1/18/20
Sleep of Cyma Roget	Pioneer		Helen Gardner	Charles Gaskill	
Slim Princess	Gwyn		Mabel Normand	Victor Schertzinger	7/4/20
Smouldering Embers	Pathe	2/29/20	Frank Keenan	Frank Keenan	2/15/20
Snares of Paris	Fox	11/2/19	Madlaine Traverse	Howard M. Mitchell	11/30/19
Soldiers of Fortune	Realrt	11/9/19	Anna Q. Nilsson, Norman Kerry, Pauline Starke	Allan Dwan	11/16/19
Sooner or Later	Selznk	2/9/20	Owen Moore	Wesley Ruggles	3/21/20
Someone Must Pay	Graphic St Rgt		Gail Kane, Hugh Thompson	Ivan Abramson	9/28/19
Soul of Youth	Realart		No stars	Wm. D. Taylor	8/22/20
Speed Maniac, The	Fox	10/19	Tom Mix	Edward Le Saint	9/28/19
Splendid Hazard	1st Nat		Henry Walthall	Unknown	
Sporting Duchess, The	Vita		Alice Joyce	Geo. Terwilliger	3/7/20
Splendid Sin, The	Fox	9/7/19	Madlaine Traverse	Howard M. Mitchell	9/7/19
Spirit of Good	Fox		Madlaine Traverse	Paul Cazeneuve	7/11/20
Square Shooter	Fox		Buck Jones	Paul Cazeneuve	8/8/20
Starvation	Warren-Baker St Rgt		No star	Not credited	1/18/20
Steel King, The	World	12/1/19	Montagu Love	Oscar Apfel	11/30/19
Stepping Out	FP-L	9/21/19	Enid Bennett	Fred Niblo	10/5/19
Stolen Kiss	Realrt		Constance Binney	Kenneth Webb	3/14/20
Stop That Man	Selzk	7/5/20	Owen Moore	Unknown	
Stop Thief	Gwyn		Tom Moore	Harry Beaumont	8/22/20
Strange Boarder, The	Gwyn		Will Rogers	Clarence Badger	4/25/20
Stream of Life, The	Plymouth St Rgt		No star	Horace G. Plimpton	10/26/19
Street Called Straight, The	Gwyn		Milton Sills, Naomi Childers	Wallace Worsley	3/14/20
Strictly Confidential	Gwyn	10/19/19	Madge Kennedy	Clarence Badger	10/12/19
Stronger Than Death	Metro	1/20	Nazimova	Herbert Blache	1/18/20
Strongest, The	Fox		Renee Adoree, Harrison Hunter	R. A. Walsh	2/8/20
Sundown Trail	Univ	9/15/19	Monroe Salisbury	Rollin Sturgeon	9/21/19
Suds	Un Art	6/27/20	Mary Pickford	Jack Dillon	7/4/20
Superman, The	W. H. St Rgt		Sansonia	Not credited	
Taking the Count	Selzk		William Collier	Unknown	
Tarnished Reputations	Pathe	3/14/20	Dolores Cassinelli	Mme. Alice Blache	3/7/20

JACK CUNNINGHAM

was talking with Wid the other night in John's Restaurant on Hollywood Boulevard. It was just after the pre-view of Betty Compson's truly wonderful picture, "Prisoners of Love."

Naturally both men were enthusiastic.

"If I take a page in the Year Book, what will I say?" Cunningham asked.

"Why not just give a list of the originals and adaptations which you have written and which have been produced in the last three years—it would be a record, wouldn't it?" said Wid.

"Well, I don't know about it being a record, but I'll do it."

So Cunningham took the page, had it charged and here it is:—

The List Below Contains Only Those Feature Photoplays—Originals and Adaptations—Which Actually Have Been Produced and Released Within the Last Three Years:—

Two for Triangle Players; Two for Olive Thomas; One for Pauline Starke; Two for J. Barney Sherry; Two for Roy Stewart; One for Fanny Ward; Two for Bryant Washburn; One for Madame Yorska; Four for Bessie Barriscale; Two for Louise Glaum; Two for Kitty Gordon; Nine for Frank Keenan; Nine for J. Warren Kerrigan; One for Dustin Farnum; Two for Robert Brunton Specials.

MAKING FORTY-TWO IN ALL

In addition to: Serial of fifteen episodes for Jack Dempsey. Two serials of fifteen episodes each for Charles Hutchison. Eight episodes of serial for Ruth Roland. Five episodes of serial for Eileen Percy and Warner Oland. Editorial work for Triangle. Editorial work and scenario supervision for Robert Brunton. An association with George Loane Tucker Productions. And, now holding down a very good job with Robert Brunton.

NOT A BAD RECORD AFTER ALL

Title	Releasing Company	Release Date	Star	Director	Reviewed
Tattlers, The	Fox		Madlaine Traverse	Howard M. Mitchell	3/28/20
Teeth of the Tiger, The	FP-L	10/26/19	No star	Chet Withey	10/26/19
Temperamental Wife	1st Nat	9/8/19	Constance Talmadge	David Kirkland	9/28/19
Terror, The	Fox		Tom Mix	Jacques Jaccard	5/23/20
Terror Island	FP-L	4/20	Houdini	James Cruze	5/2/20
Thieves	Fox	12/7/19	Gladys Brockwell	Frank Beal	11/2/19
Third Generation	R-C	1/4/20	Mahlon Hamilton Betty Blythe	Henry Kolker	1/25/20
Third Kiss	FP-L	9/14/19	Vivian Martin	Robt. Vignola	8/24/19
Third Woman	R-C		Carlyle Blackwell	Chas. Swickard	3/21/20
Thirteenth Commandment	FP-L	1/4/20	Ethel Clayton	Robert. G. Vignola	2/15/20
Thirty Thousand Dollars	Hdksn		J. Warren Kerrigan	Ernest C. Warde	2/22/20
Thirtieth Piece of Silver	Pathe		Margarita Fisher	Geo. L. Cox	
Thou Art the Man	FP-L	4/20	Robert Warwick	Thomas Heffron	6/6/20
Three Gold Coins	Fox		Tom Mix	Cliff Smith	7/4/20
Through the Eyes of Men	Radin St Rgt		Frank Mayo	C. A. Taylor	3/28/20
Thunderbolt, The	1st Nat	11/23/19	Katherine MacDonald	Colin Campbell	11/23/19
Tin Pan Alley	Fox	12/19	Elinor Fair Albert Ray	Frank Beal	12/28/19
Toby's Bow	Gwyn	12/20/19	Tom Moore	Harry Beaumont	12/28/19
Tokio Siren	Univ	6/14/20	Tsuru Aoki	Norman Dawn	6/13/20
Toll Gate, The	FP-L	4/20	William S. Hart	Lambert Hillyer	4/25/20
Tong Man, The	R-C	12/19	Sessue Hayakawa	Wm. Worthington	12/14/19
Too Much Johnson	FP-L	1/4/20	Bryant Washburn	Donald Crisp	2/22/20
Tower of Jewels	Vita		Corinne Griffith	Tom Terriss	1/11/20
Trail of the Cigarette	Arrow St Rgt		Glen White	Tom Collins	
Treasure Island	FP-L	4/20	Shirley Mason	Maurice Tourneur	4/18/20
Tree of Knowledge, The	FP-L	1/18/20	Robert Warwick	Wm. C. DeMille	1/18/20
Trembling Hour, The	Univ	11/10/19	Helen Jerome Eddy Kenneth Harlon	Geo. Seigman	10/19/19
Triflers, The	Univ	1/12/20	Edith Roberts David Butler	W. Christy Cabanne	1/11/20
Trimmed With Red	Gwyn		Madge Kennedy	Hugo Ballin	
Trip to Mars	Tower St Rgt		No stars	Not credited	5/30/20
Truth, The	Gwyn		Madge Kennedy	Lawrence Windom	8/29/20
Turning Point, The	1st Nat		Katherine MacDonald	J. M. Barry	
Turning the Tables	FP-L	11/2/19	Dorothy Gish	Elmer Clifton	11/9/19
Twelve-Ten	Selznk	12/14/19	Marie Doro	Herbert Brenon	12/28/19
Twenty-Three and a Half Hour's Leave	FP-L	11/16/19	Douglas MacLean Doris May	Henry King	11/2/19
Twin Pawns	Pathe	9/28/19	Mae Murray	Leonce Perret	
Twins of Suffering Creek, The	Fox		William Russell	Scott Dunlap	6/20/20
Two Weeks	1st Nat		Constance Talmadge	Sidney A. Franklin	2/1/20
U.-35 (German Submarine)	C. B. Price		No star	Not credited	
Undercurrent, The	Selznk	11/19	Arthur Guy Empey	Wilfred North	12/7/19
Under Suspicion	Univ	12/1/19	Ora Carew Forrest Stanley	Wm. C. Dowlan	11/23/19

MORRIS R. SCHLANK

Producer of

HANK MANN COMEDIES

Title	Releasing Company	Release Date	Star	Director	Reviewed
Unchartered Channels	R-C		H. B. Warner	Henry King	6/13/20
Under Crimson Skies	Univ		Elmo Lincoln	Rex Ingram	6/6/20
Under Northern Lights	Univ		No star	Jacques Jaccard	7/25/20
Unknown Ranger	Aywon / St Rgt		No star	Not credited	
Untamed, The	Fox		Tom Mix	Emmett J. Flynn	8/29/20
Up in Mary's Attic	Fine Arts / St Rgt		No star	W. H. Watson	8/1/20
Vagabond Luck	Fox	11/19	Elinor Fair / Albert Ray	Scott Dunlap	11/30/19
Valley of Tomorrow	Pathe	1/11/20	William Russell	Emmett J. Flynn	1/18/20
Valley of Doubt	Selzk	5/24/20	No stars	Unknown	
Vampire, The	Unt Pic	3/14/20	Dorothy Dalton	Not credited	
Veiled Marriage, The	Hlmark		Anna Lehr	Kenean Buel	3/14/20
Vengeance of Durand, The	Vita		Alice Joyce	Tom Terriss	12/14/19
Very Idea, The	Metro	3/20	Taylor Holmes	Lawrence Windom	2/22/20
Victory	FP-L	12/7/19	Seena Owen / Jack Holt	Maurice Tourneur	12/7/19
Virgin of Stamboul, The	Univ		Priscilla Dean	Tod Browning	2/29/20
Virtuous Model	Pathe	9/14/19	Dolores Cassinelli	Albert Capellani	9/28/19
Virtuous Vamp	1st Nat	11/16/19	Constance Talmadge	David Kirkland	11/30/19
Walk-Offs, The	Metro	1/20	May Allison	Herbert Blache	1/25/20
Wall St. Mystery	Arrow / St Rgt		No star	Not credited	
Wanted—A Husband	FP-L	12/28/19	Billie Burke	Lawrence Windom	12/21/19
Water, Water Everywhere	Gwyn		Will Rogers	Clarence Badger	2/8/20
Web of Chance, The	Fox	11/2/19	Peggy Hyland	Alfred E. Green	12/21/19
Web of Deceit, The	Pathe	1/18/19	Dolores Cassinelli	Edwin Carewe	1/4/20
Week-End, The	Pathe		Margarita Fisher	Geo. L. Cox	
What Children Will Do	Hlmark		Edith Stockton	Horace G. Plimpton	
What Happened to Jones	FP-L	8/20	Bryant Washburn	James Cruze	8/15/20
What's Your Hurry	FP-L		Wallace Reid	Sam Wood	8/22/20
What Women Love	1st Nat		Annette Kellerman	N. C. Watt	8/15/20
What Women Want	Pioneer		Louise Huff	Geo. Archainbaud	
What Every Woman Learns	FP-L	11 9 19	Enid Bennett	Fred Niblo	10/26/19
What Would You Do?	Fox		Madlaine Traverse	Denison Clift / Edmund Lawrence	1/25/20
What's Your Husband Doing?	FP-L	1/25 20	Douglas MacLean / Doris May	Lloyd Ingraham	2/8/20
When a Man Loves	Vita		Earl Williams	Chester Bennett	1/18/20
When Bearcat Went Dry	World		Vangie Valentine	Ollie Sellers	
When the Clouds Roll By	Un Art	12/19	Douglas Fairbanks	Victor Fleming	1/4/20
Where Bonds Are Loosed	World	9 22/19	Dixie and Arthur Behrens	Unknown	
Where Is My Husband	Pioneer		No stars	Geo. Edwards-Hall	
While New York Sleeps	Fox		Estelle Taylor / Marc McDermott	Charles J. Brabin	8/1/20
Whispers	Selzk	5/17/20	Elaine Hammerstein	Wm. P. S. Earle	7/4/20
Whisper Market, The	Vita		Corinne Griffith	Geo. L. Sargent	8/29/20
White Circle, The	FP-L	8/20	No stars	Maurice Tourneur	8/29/20

MAX LINDER

For Season 1920-21

FOUR PRODUCTIONS

First Offering

"SEVEN YEARS BAD LUCK"

Written and Directed by MAX LINDER

Title	Releasing Company	Release Date	Star	Director	Reviewed
White Rider, The	Mstrpc St Rgt	.....	Joe Moore and Eileen Sedgwick	Wm. J. Craft	8/22/20
White Dove, The	R-C	.....	H. B. Warner	Henry King	.....
White Lies	Fox	.....	Gladys Brockwell	Edward J. LeSaint	6/6/20
White Moll	Fox	.....	Pearl White	Harry Millarde	7/18/20
Wits vs. Wits	Hlmark	.....	Marguerite Marsh	Harry Grossman	6/6/20
Who's Your Brother?	Curtiss St Rgt	.....	Edith Taliaferro	John G. Adolfi	10/19/19
Who's Your Servant?	R-C	.....	Lois Wilson William Scott	Not credited	3/14/20
Why Change Your Wife?	FP-L	4/20	Thomas Meighan Gloria Swanson Bebe Daniels	Cecil B. DeMille	5/2/20
Why Smith Left Home	FP-L	10/19/19	Bryant Washburn	Donald Crisp	11/2/19
Widow By Proxy, A	FP-L	9/28/19	Marguerite Clark	Walter Edwards	10/5/19
Willow Tree, The	Metro	1/20	Viola Dana	Henry Otto	1/11/20
Winchester Woman	Vita	.....	Alice Joyce	Wesley Ruggles	11/16/19
Wings of the Morning	Fox	11/30/19	William Farnum	J. Gordon Edwards	12/7/19
Winning Stroke, The	Fox	11/9/19	George Walsh	Edward Dillon	10/5/19
Wit Wins	Hlmark	.....	Florence Billings	Burton King	.....
Woman in His House	1st Nat	.....	Mildred Harris Chaplin	John M. Stahl	8,15/20
Wolves of the Street	Arrow St Rgt	.....	No star	Otis B. Thayer	.....
Woman God Sent	Selzk	3/22/20	Zeena Keefe	Laurence Trimble	7/18/20
Woman's Business	Jans St Rgt	.....	Olive Tell	B. A. Rolfe	8/1/20
Woman's Experience	Hlmark		Mary Boland	Perry M. Vekroff	.....
Woman's Man	Arrow St Rgt	.....	Romaine Fielding	Warren Gordon	6/13/20
Woman and the Puppet, The	Gwyn	.....	Geraldine Farrar	Reginald Barker	4/11/20
Woman Game, The	Selznk	2/23/20	Elaine Hammerstein	William P. S. Earle	3/14/20
Woman Gives, The	1st Nat	3/29/20	Norma Talmadge	Roy Neill	4/18/20
Woman He Chose, The	Mickey St Rgt	.....	No star	Not credited	11/23/19
Woman in the Suitcase, The	FP-L	1/4/20	Enid Bennett	Fred Niblo	1/18/20
Woman in Room 13	Gwyn	.....	Pauline Frederick	Frank Lloyd	4/11/20
Woman of Lies	World	10/13/19	June Elvidge	Gilbert Hamilton	11/2/19
Woman of Pleasure	Pathe	11/9/19	Blanche Sweet	Wallace Worsley	9/14/19
Woman Under Cover	Univ	9/18	Fritzi Brunette	Geo. Seigman	7/14/19
Women Men Forget	Un Pic	3/21/20	Mollie King	John M. Stahl	3/14/20
Wonder Man, The	R-C	.....	Georges Carpentier	John G. Adolfi	6/6/20
World and His Wife, The	FP-L		Alma Rubens	Robt. Vignola	7/18/20
World of Folly	Fox		Vivian Rich	Frank Beal	6/13/20
Would You Forgive?	Fox	.....	Vivian Rich	Scott Dunlap	4/18/20
Wreck, The	Vita	.....	Anita Stewart	Ralph Ince	.....
Yes or No	1st Nat	.....	Norma Talmadge	R. Wm. Neill	7/11/20
Yellow Typhoon, The	1st Nat	5/3/20	Anita Stewart	Edward Jose	5/16/20
You Never Know Your Luck	World	11/17/19	House Peters	Not Credited	.....
Young Mrs. Winthrop	FP-L	2/20	Ethel Clayton	Walter Edwards	3/28/20
Youthful Folly	Selznk	.....	Olive Thomas	Alan Crosland	4/4/20

PIONEER SPELLS QUALITY

YOU ALWAYS CAN MAKE MONEY ON A PIONEER PICTURE

PIONEER STARS

Alma Rubens	Violet Mesereau	Gail Kane
Emily Stevens	Marie Doro	Mary Anderson
Louise Huff	Jose Collins	Marguerite Namara

PIONEER PICTURES

Alma Rubens in Daniel Carson Goodman's *"Thoughtless Women."* Emily Stevens in *"Place of Honeymoons."* Marie Doro in *"Midnight Gambols"* with Godfrey Tearle. Louise Huff in *"What Women Want."* Jose Collins in *"Where Is My Husband?"* Violet Mesereau and Edmund Cobb in *"Out of the Depths."* Gail Kane and Thurston Hall in *"Empty Arms."* Violet Mesereau and Edmund Cobb in *"Finders Keepers."* *"His Brother's Keeper"* with Martha Mansfield, Rogers Lytton and Gladden James. E. K. Lincoln in *"The Inner Voice."* Mary Anderson in *"Bubbles."* Marguerite Namara in *"A Moment's Madness."* Gail Kane and J. Herbert Frank in *"Idle Hands."* Gail Kane and J. Herbert Frank in *"A Good Woman."*

SHORT SUBJECTS

Luke McLuke's Film-osophy "500 *Feet of Laughter.*"
Sonny Series, The Modern *"Peck's Bad Boy"* Comedies.

WHEREVER YOU GO—A PIONEER EXCHANGE

PIONEER FILM CORPORATION

A. E. LEFCOURT, President

130 WEST 46th STREET NEW YORK CITY

Productions of the Year

AMERICAN FILM CO.
(Pathe release)

	Released
Six Feet Four	———
Eve in Exile	———
The Hellion	———
The Valley of Tomorrow	———
The Dangerous Talent	———
Slim Bang Jim	———
The Honey Bee	———
The Thirtieth Piece of Silver	———
The House of Toys	———
Peggy Rebels	———
The Week-End	———
A Live-Wire Hick	———

EQUITY PICTURES CORP.

Eyes of Youth	———
Silk Husbands and Calico Wives	———
The Forbidden Woman	———
For the Soul of Rafael	———
Keep to the Right	———
Whispering Devils	———

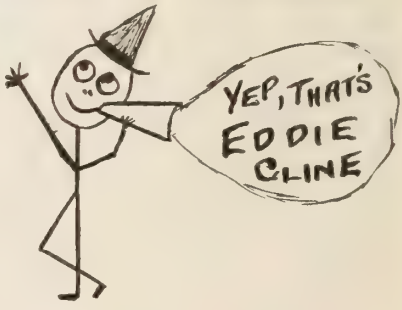
FAMOUS PLAYERS-LASKY CORP.

Witness for the Defense	8-31-19
Valley of the Giants	8-31-19
Misleading Widow	9-7-19
Market of Souls	9-7-19
Third Kiss	9-14-19
Miracle Man	9-14-19
Told in the Hills	9-21-19
Stepping Out	9-21-19
Widow by Proxy	9-28-19
Egg Crate Wallop	9-28-19
Life Line	10-5-19
In Mizzoura	10-5-19
The Lottery Man	10-12-19
The Grim Game	10-12-19
Why Smith Left Home	10-19-19
Sadie Love	10-19-19
His Official Fiancee	10-26-19
Teeth of the Tiger	10-26-19
John Petticoats	10-26-19
Turning the Tables	11-2-19
L'Apache	11-2-19
Luck in Pawn	11-9-19
Crooked Straight	11-9-19
What Every Woman Learns	11-9-19
Male and Female	11-16-19
23½ Hours Leave	11-16-19
Invisible Bond	11-23-19
It Pays to Advertise	11-23-19
Miracle of Love	11-23-19
Counterfeit	11-30-19
Scarlet Days	11-30-19
An Adventure in Hearts	12-7-19
Victory	12-7-19
More Deadly Than the Male	12-7-19
Cinema Murder	12-14-19
Behind the Door	12-14-19
His Wife's Friend	12-21-19
Hawthorne of U. S. A.	12-21-19
A Girl Named Mary	12-21-19
Wanted—A Husband	12-28-19
Red Hot Dollars	12-28-19
Everywoman	1-4-20
The Woman in the Suitcase	1-4-20
Too Much Johnson	1-4-20
Thirteenth Commandment	1-11-20
Tree of Knowledge	1-18-20
What's Your Husband Doing	1-25-20
Copperhead	1-25-20
Double Speed	2-1-20
All of a Sudden Peggy	2-1-20
Six Best Cellars	2-8-20
On With the Dance	2-15-20
Mary's Ankle	2-15-20
Black is White	2-22-20
The Amateur Wife	2-22-20
Huckleberry Finn	2-22-20
Young Mrs. Winthrop	2-29-20
Dangerous Hours	2-29-20
Alarm Clock Andy	3-7-20
His House in Order	3-7-20
Jack Straw	3-14-20
Mary Ellen Comes to Town	3-14-20
Excuse My Dust	3-21-20
April Folly	3-21-20
My Lady's Garter	3-28-20
Easy to Get	3-28-20
Treasure Island	4-4-20
Thou Art the Man	4-11-20
The Cost	4-11-20
The False Road	4-18-20
Terror Island	4-18-20
The Toll Gate	4-25-20
Dr. Jekyll and Mr. Hyde	———
Why Change Your Wife	5-2-20
Mrs. Temple's Telegram	5-9-20
The Sea Wolf	5-16-20
The Dark Mirror	5-16-20
The Dancin' Fool	5-23-20
A Lady in Love	5-30-20
Old Wives for New	6-6-20
Below the Surface	6-6-20
Paris Green	6-13-20
Remodeling Her Husband	6-13-20
Rebecca of Sunnybrook Farm (re-issue)	6-20-20
City of Masks	6-20-20
Sick Abed	6-27-20
Sand	6-27-20
Sins of St. Anthony	7-4-20
Away Goes Prudence	7-4-20
Let's Be Fashionable	7-11-20
Ladder of Lies	7-11-20
Homer Comes Home	7-28-20
The Fourteenth Man	7-25-20
The World and His Wife	7-25-20
The Fighting Chance	8-1-20
The Prince Chap	8-8-20
Crooked Streets	8-8-20
The White Circle	8-15-20
What Happened to Jones	8-15-20
Guilty of Love	8-22-20
Hairpins	8-29-20

THE FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

The Hoodlum	9-1-19
A Temperamental Wife	9-8-19
Her Kingdom of Dreams	9-15-19
Burglar by Proxy	9-22-19
Back to God's Country	9-29-19
The Thunderbolt	10-6-19
In Wrong	10-20-19
A Virtuous Vamp	11-3-19
Heart of the Hills	11-17-19
Mind the Paint Girl	11-20-19
The Beauty Market	12-1-19
In Old Kentucky	12-15-19
A Day's Pleasure	12-22-19
A Twilight Baby	12-22-19
The Greatest Question	12-29-19
Daughter of Two Worlds	1-5-20
Two Weeks	1-12-20
Even as Eve	1-19-20
The Turning Point	2-2-20
The River's End	2-16-20
In Search of a Sinner	2-23-20
The Inferior Sex	3-3-20
The Fighting Shepherdess	3-1-20
The Family Honor	3-16-20
Polly of the Storm Country	4-4-20
Don't Ever Marry	4-11-20
The Idol Dancer	4-23-20
The Love Expert	4-25-20
Passion's Playground	4-18-20
The Woman Gives	3-29-20
The Yellow Typhoon	5-3-20
A Splendid Hazard	6-7-20
Married Life	6-14-20
Yes or No	6-28-20
Go and Get It	7-12-20
The Perfect Woman	7-19-20
The Notorious Miss Lisle	8-2-20
The Jack-Knife Man	8-16-20
Forty-Five Minutes From Broadway	8-20-20
Good References	8-30-20

Buster Keaton AND HIS Director



Now making two-reel releases for Joseph M. Schenck
Released through Metro.

Forthcoming Releases

"ONE WEEK" "CONVICT 13" "The SCARECROW"

FOX FILM CORP.

Released

William Farnum Series
Wolves of the Night
The Last of the Duanes
Wings of the Morning
The Adventurer
The Orphan
The Joyous Touble Maker
If I Were King

Specials
Evangeline
Kathleen Mavourneen
Should a Husband Forgive
The White Moll
While New York Sleeps

Tom Mix Series
The Feud
The Speed Maniac
The Dare Devil
The Cyclone
Desert Love
The Terror
Three Gold Coins

Fox Entertainments
The Splendid Sin
Broken Commandments
The Merry-Go-Round
The Winning Stroke
The Lost Princess
Sacred Silence
The Lost Princess
Chasing Rainbows
Eastward Ho
Snares of Paris
Vagabond Luck
Thieves
The Devil's Riddle
The Web of Chance
Tin Pan Alley
The Lincoln Highwayman
The Shark
Shod With Fire
Flames of the Flesh
Her Elephant Man
The Hell Ship
What Would You Do
The Last Straw
A Manhattan Knight
Molly and I
Black Shadows
The Tattlers
The Mother of His Children
Leave it to Me
Would You Forgive
The Dead Line
Love's Harvest
Forbidden Trails
The Spirit of Good
The Iron Heart
White Lies
Twins of Suffering Creek
World of Folly
A Sister to Salome
Number 17
The Square Shooter
The Little Wanderer
The Rose of Nome
The Man Who Dared
Fire Brand Trevison
Her Honor the Mayor

GOLDWYN PICTURES CORP.

	Released
The Girl from Outside	
Lord and Lady Algy	
The World and Its Woman	
Almost a Husband	
Strictly Confidential	
Bonds of Love	
Jinx	
The Cup of Fury	
The Gay Lord Quex	
Jubilo	
The Loves of Letty	
Flame of the Desert	
Toby's Bow	
The Street Called Straight	
Pinto	
Water, Water Everywhere	
The Paliser Case	
The Blooming Angel	
The Little Shepherd of Kingdom Come	
The Woman in Room 13	
Duds	
Partners of the Night	
The Strange Boarder	
Dangerous Days	
The Silver Horde	
The Woman and the Puppet	
Out of the Storm	
Jes' Call Me Jim	
Dollars and Sense	
Double-Dyed Deceiver	
The Great Accident	
Scratch My Back	
The Slim Princess	
The Truth	
Stop Thief	
Cupid, the Cowpuncher	
Going Some	

HALLMARK PICTURES CORP.

Famous Directors' Series

	Released
A Dangerous Affair	
Wit Wins	
Love, Honor and ?	
The Phantom Honeymoon	
The Heart of a Gypsy	
A Woman's Experience	
High Speed	
Chains of Evidence	
Veiled Marriage	
Carmen of the North	

Specials

	Released
The Other Man's Wife	
Wanted for Murder	
The Littlest Scout	
A House Divided	
Challenge of Chance	
False Gods	
The Discarded Woman	
Love of Money	
The Common Sin	

Plimpton Pictures

	Released
Should a Wife Work?	
What Children Will Do	

W. W. HODKINSON CORP.

Benj. B. Hampton—Great Authors Pictures, Inc.

	Released
The Westerners	
The Sagebrusher	

Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner

	Released
Desert Gold	
Riders of the Dawn	

J. Parker Read, Jr., Productions

	Released
The Lone Wolf's Daughter	
Sex	
Love Madness	

Deitrich-Beck, Inc.

	Released
The Bandbox	
The Harvest Moon	

Dial Film Co. Productions

	Released
King Spruce	

Artco Productions

	Released
The Capitol	
Cynthia of the Minute	

Robert Brunton Productions

	Released
Live Sparks	
$30,000	
The Dream Cheater	
No. 99	
The Green Flame	

Joseph Levering Productions

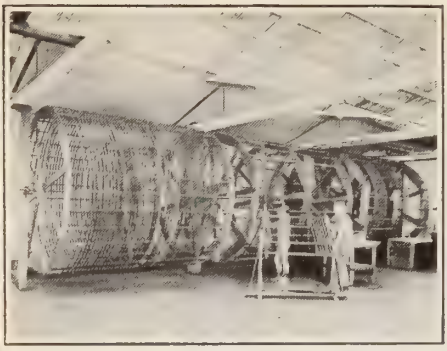
	Released
His Temporary Wife	

Louis Tracy Productions, Inc.

	Released
The Silent Barrier	

METRO PICTURES CORP.

	Released
Lombardi, Ltd.	11-19
Please Get Married	11-19
Fair and Warmer	12-19
Should a Woman Tell?	12-19
The Willow Tree	1-20



BLOOM
LABORATORIES
FILM
7520 SUNSET BLVD
LOS ANGELES, CAL.

THIS SPACE IS TO TELL
YOU HOW GOOD WE ARE!
THERE IS NOT ROOM.

Please ask any first-class
director or cameraman

WE WANT YOUR RELEASE PRINTS

CAPACITY 350,000 WEEKLY

GET A QUOTATION

	Released
Stronger Than Death	1-20
Nothing But the Truth	1-20
The Right of Way	2-20
The Walk Offs	2-20
Shore Acres	3-20
Old Lady 31	3-20
A Modern Salome	3-20
The Very Idea	3-20
Alias Jimmy Valentine	4-20
Dangerous to Men	4-20
Burning Daylight	4-20
Heart of a Child	4-20
Nothing But Lies	4-20
The Best of Luck	5-31-20
The Cheater	6-7 20
Parlor, Bedroom and Bath	7-5-20
The Misfit Wife	7-19-20
Mutiny of the Elsinore	8-20
Held in Trust	8-2-20
The Chorus Girl's Romance	8-16-20

PATHE EXCHANGE, INC.

Baby Marie's Round-Up	9-7-19
The Virtuous Model	9-14-19
The False Code	9-21-19
The Twin Pawns	9-28-19
Impossible Catherine	10-5-19
A Damsel in Distress	10-12-19
The Moonshine Trail	10-19-19
The Gay Old Dog	11-2-19
A Woman of Pleasure	11-9-19
The Right to Lie	11-16-19
Miss Gingersnap	11-23-19
Dawn	11-30-19
Brothers Divided	12-7-19
The A. B. C. of Love	12-14-19
The Prince and Betty	12-21-19
My Husband's Other Wife	1-4-20
Fighting Cressy	1-11-20
The Web of Deceit	1-18-20
Other Men's Shoes	2-1-20
Respectable by Proxy	2-1-20
Smoldering Embers	2-29-20
In Walked Mary	3-7-20
Tarnished Reputations	3-14-20
The Deadlier Sex	3-28-20
Lifting Shadows	4-4-20
The Blood Barrier	4-11-20
Rio Grande	4-25-20
Dollar for Dollar	5-2-20
The Miracle of Money	5-9-20
Simple Souls	5-23-20
Sherry	5-30-20
The Little Cafe	6-6-20
Passers By	6-20-20
The Broadway Cowboy	7-4-20
Man and His Woman	7-18-20
One Hour Before Dawn	8-1-20
The Girl in the Web	8-15-20
Lahoma	8-29-20

Also American Film Co. Productions

PIONEER FILM CORP.

Thoughtless Women	———
What Women Want	———
Hidden Code	———
Place of Honeymoons	———
Where Is My Husband?	———
Midnight Gambols	———
Bubbles	———
Dr. Jekyll and Mr. Hyde	———
Sins of the Children	———
Atonement	———
Girl from Nowhere	———
Long Arm of Mannister	———
The Boomerang	———
Virtuous Sinners	———
Redemption	———
Today	———
Carmen of the Klondike	———
Still Alarm	———
Wives of Men	———
Suspicion	———
Cold Deck	———
Who Shall Take My Life?	———
The Garden of Allah	———
Accidental Honeymoon	———
Struggle Everlasting	———
Civilization	———
Sunny Series	———
Sleep of Cyma Roget	———

REALART PICTURES CORP.

	Released
Soldiers of Fortune	———
The Mystery of the Yellow Room	———
The Luck of the Irish	———
The Deep Purple	———
The Law of the Yukon	———
Anne of Green Gables	———
Erstwhile Susan	———
The Fear Market	———
Judy of Rogue's Harbor	———
The Stolen Kiss	———
Sinners	———
Nurse Marjorie	———
Jenny Be Good	———
Miss Hobbs	———
A Cumberland Romance	———
A Dark Lantern	———

ROBERTSON-COLE CO.

Dangerous Waters	9-7-19
For a Woman's Honor	9-14-19
House of Intrigue	9-21-19
The Dragon Painter	9-28-19
Kitty Kelly, M.D.	10-5-19
Open Door	10-12-19
Poor Relations	10-19-19
The Grey Wolf's Ghost	10-26-19
The Broken Butterfly	11-2-19
The Illustrious Prince	11-9-19
The Blue Bandana	11-16-19
A Fugitive from Matrimony	11-23-19
Heart of Juanita	11-30-19
The Tong Man	11-14-19
Beckoning Roads	11-21-19
The Beloved Cheater	11-28-19
Haunting Shadows	1-11-20
The Third Generation	1-18-20
The Beggar Prince	1-25-20
The Luck of Geraldine Laird	2-1-20
Seeing It Through	2-8-20
Who's Your Servant	2-22-20
The Flame of Hellgate	2-29-20
The Third Woman	3-7-20
A Woman Who Understood	3-14-20
The Brand of Lopez	3-21-20
The White Dove	3-28-20
Bright Skies	4-4-20
The Bottom of the World	4-11-20
The Butterfly Man	4-18-20
The Devil's Claim	5-2-20
The Notorious Mrs. Sands	5-9-20
The Fortune Teller	5-16-20
The Wonder Man	5-30-20
Unchartered Channels	6-6-20
Heart of Twenty	6-20-20
Li Ting Lang	7-4-20
Moon Madness	7-18-20
Life's Twist	8-1-20
An Arabian Knight	8-15-20

SELZNICK ENTERPRISES

Select Pictures

Faith of the Strong	———
A Scream in the Night	———
Isle of Conquest	———
The Undercurrent	———
The Last of His People	———
She Loves and Lies	———
The Servant Question	———
Seeds of Vengeance	———

Selznick Pictures

A Regular Girl	———
The Country Cousin	———
Sealed Hearts	———
The Glorious Lady	———
Picadilly Jim	———
Out Yonder	———
The Broken Melody	———
The Woman God Sent	———
Footlights and Shadows	———
The Imp	———
Sooner or Later	———
His Wife's Money	———
Greater Than Fame	———
Youthful Folly	———
His Word of Honor	———
A Fool and His Money	———
The Shadow of Rosalie Byrnes	———
Out of the Snows	———
The Man Who Lost Himself	5-3-20
The Flapper	5-10-20
Whispers	5-17-20

BRINGING OLD WORLD MARKETS TO NEW WORLD MERCHANTS

—*via INTER-OCEAN*

FIVE years ago, the foreign film market, its scope and possibilities, were unknown to the American Producer. Today it represents a vital adjunct to his business.

Inter-Ocean Film Corporation, acting as the medium through which foreign buyers were enabled to obtain exclusive territorial rights to American productions, has played a most important part in the development of this branch of the business.

During its brief career as an export house, Inter-Ocean Film Corporation has taken over the problems of export distribution and brought the old world market to new world merchants.

For further particulars, write or cable to

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING, 218 W. 42ND ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

	Released
The Valley of Doubt	5-24-20
The Desperate Hero	6-2-20
The Figurehead	6-7-20
Stop That Man	7-5-20
The Point of View	7-12-20
The Woman Game	

National Pictures

Blind Youth	
Just a Wife	
The Invisible Divorce	
Who Am I?	
Marooned Hearts	
Out of the Snows	

Republic Pictures

Trilby (re-issue)	
Girl of the Sea	
The Amazing Woman	
The Blue Pearl	
Twelve Ten	
Dad's Girl	
The Gift Supreme	
The One Way Trail	
Mothers of Men	
The Great Shadow	
The Adventuress	
Man's Plaything	
Children Not Wanted	
The Girl Who Dared	
Romany, Where Love Runs Wild	
When Bearcat Went Dry	

UNITED ARTISTS CORP.

His Majesty, the American	9-1-19
Broken Blossoms	10-20-19
When the Clouds Roll By	12-29-19
Down On the Farm	4-25-20
Pollyanna	1-18-20
Romance	5-23-20
The Mollycoddle	6-13-20
Suds	6-27-20

UNITED PICTURE THEATERS

Playthings of Passion	
The Woman Under Oath	
A Man's Fight	
Her Game	
The Eternal Mother	
The Corsican Brothers	

UNIVERSAL

The Woman Under Cover	
The Sundown Trail	
Common Property	
Loot	
Bonnie, Bonnie Lassie	
The Brute Breaker	
The Rider of the Law	
The Trembling Hour	
His Divorced Wife	
Under Suspicion	
Lasca	
A Gun Fighting Gentleman	
The Pointing Finger	
The Day She Paid	
The Triflers	
The Phantom Melody	
Marked Men	
Rouge and Riches	
The Prince of Avenue A	
The Peddler of Lies	
Blind Husbands	
The Devil's Pass Key	
The Forged Bride	
The Girl in Number 29	
Her Five Foot Highness	
Locked Lips	
Bullet Proof	
The Path She Chose	
Everything But the Truth	
A Tokio Siren	
Alias Miss Dodd	
Human Stuff	
The Red Lane	
The Girl in the Rain	
La La Lucille	
Adorable Savage	
Under Northern Lights	
Blue Streak McCoy	
In Folly's Trail	

Jewel Productions

Forbidden	
Paid in Advance	

	Released
The Right to Lie	
Blind Husbands	
The Devil's Pass Key	
Under Crimson Skies	

VITAGRAPH

A Master Stroke	
Bab's Candidate	
Clover's Rebellion	
Deadline at Eleven	
Human Collateral	
In Honor's Web	
Pegeen	
The Birth of a Soul	
The Black Gate	
The Combat	
The Darkest Hour	
The Fighting Colleen	
The Flaming Clue	
The Garter Girl	
The Gauntlet	
The Golden Shower	
The Gray Towers Mystery	
The Juggernaut	
The Midnight Bride	
The More Excellent Way	
The Prey	
The Purple Cipher	
The Sea Rider	
The Sins of the Mothers	
The Tower of Jewels	
The Whisper Market	
The Winchester Woman	
The Wreck	
When a Man Loves	

Specials

Captain Swift	
Dollars and the Woman	
Slaves of Pride	
The Climbers	
The Courage of Marge O'Doone	
The Fortune Hunter	
The Sporting Duchess	
The Vengeance of Durand	
The Winchester Woman	
The Wolf	
Trumpet Island	

WORLD PICTURES
(Republic Release)

Dad's Girl	11-24-19
Forest Rivals	9-15-19
His Father's Wife	9-8-19
Me and Captain Kidd	11-3-19
Miss Crusoe	9-29-19
The Arizona Catclaw	10-27-19
The Battler	9-1-19
The Black Circle	10-20-19
The Oakdale Affair	10-6-19
The Poison Pen	11-10-19
When Bearcat Went Dry	Special
Where Bonds Are Loosed	9-22-19
Woman of Lies	10-13-19
You Never Know Your Luck	11-17-19

STATE RIGHTS FEATURES

All Man	W. H. Prod.
Amazing Lovers	A. H. Fisher
Ashes of Desire	Jacob Wilk
Before the White Man Came	Arrow
Blind Love	Bacon
Blindness of Youth	Gersten
Broken Hearts	Radin
Bromley Case	Empire State
Chamber Mystery	Arrow
Child for Sale	Graphic
Circumstantial Evidence	Arrow
Common Level	Transatlantic
Confession, The	National
Crimson Shoals	Monopol
Dancer's Peril	Wilk & Wilk
Darkest Russia	Wilk & Wilk
Democracy	Democracy Photoplay
Desert Scorpion	Empire State
Daughter of the Don	Arrow
Divorce Game	Wilk & Wilk
Empty Arms	Photoplay Library
Everybody's Business	W. H. Prod.
Face in the Moonlight	Wilk & Wilk
Face to Face	Grossman
Fall of a Saint	Graphic
False Friends	Wilk & Wilk
Fighting Kentuckians	Sterling

"BIG" JACK O'BRIEN

Dramatic Leads

"BRIDE 13" Fox Serial.

"WINGS OF PRIDE" B. A. Rolfe Special.

"THE STEALERS" W. Christy Cabanne Special.

"The BETTER WAY" with Hope Hampton.

"BAB'S DIARY" with Marguerite Clark.

Fools' Gold	Merit
Friday the 13th	Wilk & Wilk
Frivolous Wives	Fidelity
Gilded Cage	Wilk & Wilk
Girl's Folly	Wilk & Wilk
Heart of Texas	Merit
Hell Hound of Alaska	W. H. Prod.
His Pajama Girl	C. B. Price
House Without Children	Film Market
Human Driftwood	Wilk & Wilk
Human Passions	Wilk & Wilk
Hungry Heart	Wilk & Wilk
Husbands and Wives	Gaumont
Inner Voice	American Cinema
Isle of Destiny	Character Pictures
It Happened in Paris	Tyrad
La Boheme	Wilk & Wilk
Land of Long Shadows	Kremer
Little Shepherd of Bargain Row	Kremer
Little Shoes	Kremer
Lone Hand	Alexander
Lost Battalion	W. H. Prod.
Love's Flame	Fidelity
Love's Protege	Arrow
Love Wins	H. & H. Prod.
Love Without Question	Jans
Madonnas and Men	Jans
Man of the Hour	Wilk & Wilk
Man There Was	Radiosoul
Man Who Forgot	Wilk & Wilk
Married Virgin	Fidelity
Miss Petticoats	Wilk & Wilk
Moral Suicide	Graphic
Mystery of Washington Square	Fidelity
Neglected Wives	Wistaria
Nobody's Girl	National
Once to Every Man	Merit
Open Places	Kremer
Open Your Eyes	Warner
Out of the Dust	McCarthy
Parted Curtains	National
Peggy Wise	Frances Edmonde Corp.
Price Woman Pays	Hatch
Rack, The	Wilk & Wilk
Rich Slave, The	Photoplay Prod. Export
Sacred Flame	Schomer-Ross
Satan's Pawn	W. H. Prod.
Self-Made Widow	Wilk & Wilk
She Played and Paid	Joan Films
She Wolf	Merit
Sky Eye	Lesser
Some Wild Oat	Sam. Cummins
Someone Must Pay	Graphic
Spurs of Sybil	Wilk & Wilk
Staking His Life	W. H. Prod.
Starvation	Warren-Baker
Stolen Voice	Wilk & Wilk
Straight Road	W. H. Prod.
Stream of Life	Plymouth
Submarine U-35	C. B. Price
Sudden Riches	Wilk & Wilk
Superman	W. H. Prod.
Through the Eyes of Men	Radin
Trail of the Cigarette	Arrow
Trip to Mars	Tower
Unknown Ranger	Aywon
Unseen Witness	Arrow
Up in Mary's Attic	Fine Arts
Vigilanties	Arrow
Wall Street Mystery	Arrow
What Women Love	Lesser
Who's Your Brother	Curtiss
Window Opposite	Merit
Witches Gold	Capitol
Wolves of the Street	Arrow
Woman Alone	Wilk & Wilk
Woman He Chose	Mickey Film Corp.
Woman's Business	Jans
Woman's Love	Arrow
Woman's Man	Arrow
Women Men Forget	American Cinema

Directors and Their Productions

Herewith will be found a complete list of the productions from Sept. 1, 1919 to Aug. 31, 1920, classified and alphabetically arranged according to the name of the director.

Ivan Abramson
- Child for Sale
- Someone Must Pay

John G. Adolfi
- The Wonder Man
- Who's Your Brother

Oscar Apfel
- Me and Captain Kidd
- The Oakdale Affair
- The Steel King

George Archainbaud
- A Damsel in Distress
- In Walked Mary
- The Shadow of Rosalie Byrne
- What Women Want

Edwin August
- The Poisen Pen

Clarence G. Badger
- Almost A Husband
- Jes' Call Me Jim
- Jubilo
- The Strange Boarder
- Water, Water, Everywhere
- Strictly Confidential
- Cupid, the Cowpuncher

Oliver D. Bailey
- Blind Love

George D. Baker
- The Cinema Murder
- The Man Who Lost Himself

Hugo Ballin
- Trimmed in Red

Fred Balshofer
- The Adventuress

Reginald Barker
- Bonds of Love
- The Woman and the Puppet
- The Flame of the Desert
- Dangerous Days

J. M. Barry
- Passion's Playground
- The Turning Point

Frank Beal
- The Devil's Riddle
- Broken Commandments
- Thieves
- Tin Pan Alley
- A World of Folly

Harry Beaumont
- Dollars and Sense
- Toby's Bow
- The Gay Lord Quex
- The Great Accident
- Going Some
- Stop Thief

William Bertram
- Baby Marie's Round-Up
- Miss Gingersnap

Chester Bennett
- When a Man Loves

George Beranger
- A Manhattan Knight

Raymond Tristan Bernard
- The Little Cafe

Herbert Blache
- The Walk-Offs
- Stronger Than Death
- The Hope

Mme. Alice Blache
- Tarnished Reputations

J. Stuart Blackton
- The Blood Barrier
- The Moonshine Trail
- Dawn
- My Husband's Other Wife
- Respectable By Proxy
- Passers-By
- Man and His Woman

Frank Borzage
- Humoresque

Charles Brabin
- La Belle Russe
- Kathleen Mavourneen
- While New York Sleeps

Bertram Bracken
- The Long Arm of Mannister
- The Confession
- Parted Curtains

Robert North Bradbury
- The Faith of the Strong
- The Last of his People

Herbert Brenon
- Twelve-Ten

Clarence Brown
- The Great Redeemer

Tod Browning
- The Virgin of Stamboul
- Bonnie, Bonnie, Lassie

Kenean Buel
- The Fallen Idol
- The Veiled Marriage

Fred J. Butler
- Fickle Women

W. Christy Cabanne
- The Triflers
- Burnt Wings
- The Notorious Mrs. Sands
- The Beloved Cheater
- Life's Twist

Colin Campbell
- The Corsican Brothers
- The Thunderbolt
- The Beauty Market
- Moon Madness

Albert Capellani
- The Fortune Teller
- The Virtuous Model

Olive Tell ❦ Alma Tell

Edwin Carewe
The Web of Deceit
Rio Grande
The Right to Lie
Lloyd Carleton
The Amazing Woman
Paul Cazeneuve
The Spirit of Good
Her Honor the Mayor
The Square Shooter
Charlie Chaplin
A Day's Pleasure
Emile Chautard
The Mystery of the Yellow Room
Roy Clements
King Spruce
Denison Clift
What Would You Do?
The Iron Heart
The Last Straw
Elmer Clifton
Mary Ellen Comes To Town
Turning the Tables
Tom Collins
The Bromley Case
The Trail of the Cigarette
Hugh Ryan Conway (Jack Conway)
Riders of the Dawn
Lombardi, Ltd
Servant in the House
George Cox
The House of Toys
The Thirtieth Piece of Silver
The Dangerous Talent
The Hellion
The Week-End
Wm. J. Craft
The White Rider
Frank Crane
Miss Crusoe
William Crane
Her Game
Donald Crisp
It Pays To Advertise
Miss Hobbs
Why Smith Left Home
The Six Best Cellars
Too Much Johnson
Alan Crosland
The Flapper
Youthful Folly
Greater Than Fame
The Country Cousin
The Point of View
James Cruze
Hawthorne of the U. S. A.
The Lottery Man
Mrs. Temple's Telegram
An Adventure in Hearts
Terror Island
What Happened to Jones
William Davis
The Eternal Mother
J. Searle Dawley
The Harvest Moon
The Phantom Honeymoon
Norman Dawn
Lasca
A Tokio Siren
Adorable Savage
Joseph De Grasse
The Brand of Lopez
His Wife's Friend
L' Apache
The Market of Souls
Cecil B. De Mille
Why Change Your Wife
Male and Female
William C. De Mille
Jack Straw
The Tree of Knowledge
Prince Chap
Charles De Vonda
Even as Eve
Edward Dillon
The Amateur Wife
The Winning Stroke
Parlor, Bedroom and Bath

Jack Dillon
The Right of Way
Suds
William C. Dowlan
The Peddler of Lies
Loot
Under Suspicion
Locked Lips
A Chorus Girl's Romance
Scott Dunlap
Her Elephant Man
Would You Forgive?
The Hell Ship
Forbidden Trails
The Lost Princess
Vagabond Luck
The Twins of Suffering Creek
Allan Dwan
The Luck of The Irish
Soldiers of Fortune
William P. S. Earle
The Broken Melody
The Woman Gives
Whispers
Reeves Eason
Human Stuff
Blue Streak McCoy
J. Gordon Edwards
Heart Strings
The Orphan
Wings of the Morning
The Adventurer
If I Were King
The Joyous Troublemaker
Walter Edwards
A Girl Named Mary
All-of-a-Sudden Peggy
Luck in Pawn
A Widow By Proxy
Easy To Get
Young Mrs. Winthrop
A Lady in Love
Robert Ellis
A Fool and His Money
The Figurehead
The Imp
George Fawcett
Deadline at Eleven
David G. Fischer
Dad's Girl
Dallas M. Fitzgerald
The Open Door
Chains of Evidence
George Fitzmaurice
On With the Dance
Counterfeit
The Right To Love
Victor Fleming
When the Clouds Roll By
The Mollycoddle
Emmett J. Flynn
Eastward Ho
Leave It To Me
The Lincoln Highwayman
Shod With Fire
The Valley of Tomorrow
The Untamed
The Man Who Dared
Francis Ford
Crimson Shoals
Jack Ford
The Girl in Number 29
The Rider of the Law
Marked Men
The Gun-Fighting Gentleman
The Prince of Avenue A
Hitchin' Posts
Hugh Ford
His House in Order
In Mizzoura
Park Frame
For a Woman's Honor
The Gray Wolf's Ghost
Tom Forman
The Ladder of Lies

Harry Franklin
Her Five Foot Highness
Rouge and Riches
Alias Miss Dodd
S. A. Franklin
The Heart of the Hills
The Hoodlum
Two Weeks
J. J. Franz
Dangerous Waters
A Broadway Cowboy
The Blue Bandana
Harry Garson
The Forbidden Woman
For the Soul of Rafael
Charles Gaskill
Sleep of Cyma Roget
Burton George
Eve in Exile
Douglas Gerrard
His Divorced Wife
The Phantom Melody
The Forged Bride
Charles Giblyn
The Dark Mirror
Black is White
Lillian Gish
Remodeling Her Husband
Ray Gray
Down on the Farm
Warren Gordon
A Woman's Man
Al Green
The Double-Dyed Deceiver
Silk Husband and Calico Wives
The Web of Chance
D. W. Griffith
The Idol Dancer
Broken Blossoms
The Greatest Question
Scarlet Days
The Love Flower
Edward Griffiths
The Garter Girl
Bab's Candidate
Harry Grossman
Wits vs. Wits
Geo. Edwards-Hall
Where Is My Husband
Gilbert Hamilton
The Woman of Lies
David M. Hartford
Back to God's Country
It Happened in Paris
Thomas Heffron
Thou Art the Man
Firebrand Trevison
City of Masks
Joseph Henaberry
The Inferior Sex
His Majesty, the American
Love Madness
Dell Henderson
The Deadline
The Shark
The Servant Question
Hobart Henley
The Miracle of Money
The Gay Old Dog
Howard Hickman
Beckoning Roads
Kitty Kelly, M. D.
Just a Wife
Lambert Hillyer
John Petticoats
The Toll Gate
Sand
Edwin L. Hollywood
The Sea Rider
The Birth of a Soul
The Flaming Clue
The Gauntlet
Allan Holubar
Paid in Advance
Charles P. Horan
A Man's Plaything

Hannibal C. Clermont, President

Clermont Photoplays Corporation

Lloyd Carleton Productions and Other Producing Units

LATEST RELEASES

"MOUNTAIN MADNESS"
"BEYOND THE CROSS ROADS"
"HARD BOILED MABLE"

Not less than six special features a year with all star casts in adaptations from popular books and stories

Harry Hoyt
Forest Rivals
William Humphreys
The Midnight Bride
Atonement
T. Hayes Hunter
Desert Gold
Cup of Fury
John Ince
Should a Woman Tell?
Please Get Married
Old Lady 31
Held in Trust
Ralph Ince
His Wife's Money
Out Yonder
Sealed Hearts
Lloyd Ingraham
Mary's Ankle
What's Your Husband Doing?
Let's Be Fashionable
The House of Intrigue
Rex Ingram
Shore Acres
Under Crimson Skies
The Day She Paid
George Irving
The Glorious Lady
The Blue Pearl
The Capitol
Jacques Jaccard
Desert Love
The Terror
The Great Air Robbery
Under Northern Lights
Edward Jose
The Fighting Shepherdess
The Yellow Typhoon
The Isle of Conquest
Mothers of Men
Rupert Julian
The Honey Bee
J. Winthrop Kelley
The Girl of the Sea
Aubrey M. Kennedy
Sky Eye
Frank Keenan
Dollar For Dollar
Smouldering Embers
Brothers Divided
Erle Kenton
Down on the Farm
Fred Kelsey
The One-Way Trail
Burton King
Neglected Wives
Wit Wins
Common Level
The Discarded Woman
A Scream in the Night
Common Sin
Love or Money
Henry King
A Fugitive From Matrimony
Haunting Shadows
Twenty Three and a Half Hours' Leave
Unchartered Channels
The White Dove
One Hour Before Dawn
David Kirkland
A Virtuous Vamp
The Tempermental Wife
The Love Expert
In Search of a Sinner
Nothing But the Truth
The Perfect Woman
James Kirkland
In Wrong
Harley Knoles
The Cost
The Great Shadow
Henry Kolker
Bright Skies
The Third Generation
The Heart of Twenty
Edmund Laurence
Lost Money
The Merry-Go-Round
The Lure of Ambition
What Would You Do?
Robert Leonard
The Restless Sex
April Folly
The Miracle of Love
Edward J. LeSaint
The Speed Maniac
The Mother of His Children
Rose of Nome
Flames of the Flesh
White Lies
The Feud
A Sister to Salome
Richard L'Estrange
The Hidden Code
Joseph Levering
His Temporary Wife
Husbands and Wives
Edgar Lewis
Sherry
Other Men's Shoes
Lahoma
Frank Lloyd
The Silver Horde
The Loves of Letty
The Woman in Room 13
Ira Lowry
The Misfit Earl
Eddie Lyons—Lee Moran
Everything But the Truth
La La Lucille
Wayne Mack
Bubbles
Charles Maigne
The Copperhead
The Invisible Bond
Fighting Chance
Cumberland Romance
Theodore Marsten
The Black Gate
Joseph Maxwell
Frivolous Wives
The Married Virgin
John P. McCarthy
Out of the Dust
James McKay
Midnight Gambols
George Melford
The Sea Wolf
Everywoman
George E. Middleton
The Heart of Juanita
Thomas R. Miles
Duds
Harry Millarde
Sacred Silence
The White Moll
Charles Miller
High Speed
The Dangerous Affair
Law of the Yukon
Tom Mills
Invisible Divorce
Claude H. Mitchell
Seeing It Through
Howard Mitchell
Molly and I
The Snares of Paris
The Splendid Sin
The Tattlers
Faith
Love's Harvet
The Girl in Bohemia
Black Shadows
Little Wanderer
Tom Mix
The Daredevil
Edward Morrissey
The Pointing Finger
Edwin Mortimer
A Misfit Wife
Marshall Neilan
Don't Ever Marry
Her Kingdom of Dreams
In Old Kentucky
River's End
Go and Get It
R. William Neill
The Inner Voice
The Bandbox
The Woman Gives
Yes or No
Fred Niblo
Sex
Dangerous Hours
What Every Woman Learns
The False Road
The Woman in the Suitcas
Stepping Out
Hairpins
William Nigh
Democracy, the Vision R
stored
John W. Noble
Footlights and Shadows
The Gray Towers Mystery
The Golden Shower
Wilfred North
Mind the Paint Girl
The Undercurrent
John B. O'Brien
Impossible Catherine
Sydney Olcott
Scratch My Back
Stanley Olmstead
The Moonlight Trail
Henry Otto
The Cheater
Fair and Warmer
The Willow Tree
Ida May Park
The Butterfly Man
William Parke
Out of the Storm
The Paliser Case
Albert Parker
The Eyes of Youth
Leonce Perret
The A. B. C. of Love
Twin Pawns
Lifting Shadows
Modern Salome
Horace G. Plimpton
The Stream of Life
What Children Will Do
Should a Wife Work
Paul Powell
Common Property
Pollyanna
Crooked Streets
J. Parker Read, Jr.
The Lone Wolf's Daughter
Frank Reicher
The Black Circle
Empty Arms
Harry Revier
The Return of Tarzan
Lynn F. Reynolds
The Brute Breaker
Overland Red
Bullet Proof
The Red Lane
George Ridgewell
The Fruits of Passion
John S. Robertson
Dr. Jekyll and Mr. Hyde
Erstwhile Susan
Sadie Love
Away Goes Prudence
Dark Lantern
B. A. Rolfe
Love Without Question
Madonnas and Men
Even As Eve
Woman's Business
Philip Rosen
The Road to Divorce
The Path She Chose

WILLIAM CHRISTY CABANNE

Arthur H. Rosson
Polly of the Storm Country
Wm. L. Roubert
Heritage
Wesley Ruggles
Picadilly Jim
Sooner or Later
The Winchester Woman
The Desperate Hero
Beverly C. Rule
Mystery of Washington Sq.
George L. Sargent
The Whisper Market
The Prey
Paul Scardon
The Darkest Hour
In Honor's Web
Partners of the Night
Children Not Wanted
Victor L. Schertzinger
Pinto
The Jinx
The Blooming Angel
The Slim Princess
Abraham S. Schomer
The Sacred Flame
Victor Seastrom
A Man There Was
George Seigman
The Woman Under Cover
The Trembling Hour
Ollie Sellers
When Bearcat Went Dry
The Gift Supreme
Mack Sennett
Married Life
Edward Sloman
Slam Bang Jim
The Sagebrusher
Burning Daylight
The Luck of Geraldine Laird
Blind Youth
The Mutiny of the Elsinore
Ray C. Smallwood
The Heart of a Child
The Best of Luck
Cliff Smith
The Cyclone
The Lone Hand
Three Gold Coins
The Girl Who Dared
David Smith
The Fighting Coleen
The Courage of Marge O'Doone
Pegeen
John M. Stahl
Women Men Forget
Woman in His House
Jerome Storm
Alarm Clock Andy
Crooked Straight
Red Hot Dollars
Paris Green
The Egg Crate Wallop
Homer Comes Home
Eric Von Stroheim
The Devil's Pass-Key
Blind Husbands
Rollin Sturgeon
The Sundown Trail
The Girl in the Rain
In Folly's Trail
Charles Swickard
The Devil's Claim
The Third Woman
Li Ting Lang
An Arabian Knight
Henry Symonds
Go and Get It
C. A. Taylor
Through Eyes of Men
William D. Taylor
Judy of Rogue's Harbor
Anne of Green Gables
Jenny Be Good
Nurse Marjorie
Huckleberry Finn
Soul of Youth
Tom Terriss
The Fortune Hunter
The Climbers
The Tower of Jewels
The Vengance of Durand
Captain Swift
George Terwilliger
The Price Woman Pays
Slaves of Pride
The Sporting Duchess
Dollars and Sense
Otis B. Thayer
Wolves of the Street
The Desert Scorpion
Robert Thornby
The Deadlier Sex
Fighting Cressy
Simple Souls
The Prince and Betty
Girl in the Web
Maurice Tourneur
Treasure Island
Victory
My Lady's Garter
The Life Line
The Broken Butterfly
The White Circle
Laurence Trimble
The Woman God Sent
Perry Vekroff
Cynthia-of-the-Minute
A Woman's Experience
King Vidor
Poor Relations
The Family Honor
The Jacknife Man
Robert C. Vignola
More Deadly Than the Male
The Thirteenth Commandment
The Third Kiss
His Official Fiancee
The World and His Wife
R. A. Walsh
Should a Husband Forgive
The Deep Purple
Evangeline
Ernest C. Warde
The Joyous Liar
Live Sparks
Number 99
Thirty Thousand Dollars
The Dream Cheater
The False Code
The Lord Loves the Irish
The Green Flame
W. H. Watson
Up in Mary's Attic
N. C. Watt
What Women Love
Lois Weber
Forbidden
Kenneth Webb
Sinners
The Fear Market
Millard Webb
The Fighting Shepherdess
Henry McRae Webster
The Heart of a Gypsy
Love, Honor and ?
Irwin Willat
Behind the Door
The Grim Game
Below the Surface
Laurence Windom
The Very Idea
Nothing But Lies
Wanted—A Husband
Human Collateral
The Truth
Chet Withey
She Loves and Lies
Romance
The Teeth of the Tiger
Sam Wood
The Dancin' Fool
Double Speed
Excuse My Dust
Sick Abed
What's Your Hurry
Wallace Worsley
The Little Shepherd of Kingdom Come
The Woman of Pleasure
The Street Called Straight
William Worthington
The Tong Man
The Illustrious Prince
The Dragon Painter
The Beggar Prince
The Silent Barrier
James Young
Daughter of Two Worlds
A Regular Girl
Notorious Miss Lisle
George Z. Zimmer
Starvation

National Board of Review Selections

The National Board of Review, 70 Fifth Ave., New York, has prepared two booklets, one of which contains a list of 650 travelogues, scenics, nature and science films, 1 and 2 reels and another containing a list of 900 of the best pictures for church and semi-religious entertainment, from 1 to 6 reels.

Americanization Idea

In December, 1919, Secretary of the Interior Franklin K. Lane, met in New York with a number of the most important producers and distributors and secured their co-operation for the presentation and distribution of what were to be known as Americanization films, for the purpose of developing better citizens, upsetting Bolshevik propaganda and like measures.

The Selznick Enterprises almost immediately released an Americanization picture in which Ralph Ince was featured, after which there was a long delay before further Americanization ideas were presented and in August, Metro announced that they intended to distribute four Americanization pictures during the coming season. H. A. Ryan was appointed executive secretary. The advisory counsel and scenario committee include many names prominent in the industry.

There was considerable opposition voiced by exhibitors in the early stages of the idea over what they claimed was the unnecessarily high prices which distributors were asking for this product.

Women's Clubs

Distributors and publicity departments may find use for this publication which gives a lengthy list, possibly the best obtainable, of women's clubs in America with names of officers and address, etc. This book is published by Helen M. Winslow, Shirley, Mass. The price is $2.50.

St. Louis Theater Capacities

Total seating capacities of St. Louis picture houses as of Aug. 1: 82,795, airdomes 32,321; total 115, 016. There are 102 houses showing pictures and 24 airdomes.

WALTER NIEBUHR

PRESIDENT

AMERICAN CINEMA CORPORATION

Stars and Their Productions

Renee Adoree
The Strongest
May Allison
The Walk-Offs
Fair and Warmer
The Cheater
Held in Trust
Mary Anderson
Bubbles
Robert Andersen
Common Property
Tsuru Aoki
Breath of the Gods
Locked Lips
A Tokio Siren
Arthur Ashley
Forest Rivals
Leah Baird
The Capitol
Cynthia-of-the-Minute
Theda Bara
La Belle Russe
Lure of Ambition
Kathleen Mavourneen
Bessie Barriscale
Life's Twist
Kitty Kelly, M. D.
Beckoning Roads
Luck of Geraldine Laird
The Green Swamp
Notorious Mrs. Sands
John Barrymore
Dr. Jekyll and Mr. Hyde
Lionel Barrymore
The Copperhead
Richard Barthelmess
Scarlet Days
The Idol Dancer
The Love Flower
Noah Beery
The Sea Wolf
Enid Bennett
What Every Woman Learns
Stepping Out
False Road
Woman in the Suit Case
Hairpins
Louis Bennison
Misfit Earl
Francelia Billington
The Day She Paid
Great Air Robbery
Florence Billings
The Heart of a Gypsy
Wit Wins
Constance Binney
Stolen Kiss
Erstwhile Susan
Carlyle Blackwell
The Third Woman
Mary Boland
Woman's Experience
Anna Bos
Carmen of the North
Hobart Bosworth
Behind the Door
Below the Surface
Alice Brady
Sinners
The Fear Market
Dark Lantern
Sylvia Breamer
The Moonshine Trail
Dawn
My Husband's Other Wife
Respectable by Proxy
The Blood Barrier
Edmund Breese
Common Level
Chains of Evidence
Gladys Brockwell
A Sister to Salome
Devil's Riddle
Mother of His Children
Broken Commandments
Thieves
Flames of the Flesh
White Lies
Rose of Nome
Fritzi Brunette
Woman Under Cover
Billie Burke
Away Goes Prudence
Wanted—A Husband
Sadie Love
David Butler
Fickle Women
June Caprice
In Walked Mary
A Damsel in Distress
Ora Carew
Loot
Under Suspicion
The Peddler of Lies
Harry Carey
Blue Streak McCoy
Rider of the Law
Overland Red
Marked Men
Gun-Fighting Gentlemen
Bullet Proof
Human Stuff
Georges Carpentier
The Wonder Man
Dolores Cassinelli
The Right to Lie
Tarnished Reputations
The Virtuous Model
Web of Deceit
Ellen Cassidy
Love, Honor and ?
Irene Castle
The Amateur Wife
Invisible Bond
Charlie Chaplin
A Day's Pleasure
Mildred Harris Chaplin
Forbidden
The Inferior Sex
Polly of the Storm Country
The Woman in His House
Marguerite Clark
All-of-a-Sudden Peggy
Girl Named Mary
Luck in Pawn
Widow by Proxy
Easy to Get
Ethel Clayton
Ladder of Lies
More Deadly Than the Male
13th Commandment
Young Mrs. Winthrop
A Lady in Love
Crooked Streets
Ruth Clifford
Amazing Woman
Edmund F. Cobb
Desert Scorpion
Lew Cody
Butterfly Man
The Broken Butterfly
Beloved Cheater
William Collier
The Servant Question
Taking the Count
Miriam Cooper
Should a Husband Forgive
The Deep Purple
Evangeline
J. J. Corbett
Prince of Avenue A
Anne Cornwall
The Path She Chose
The Girl in the Rain
Lucy Cotton
Blind Love
John Cumberland
Gay Old Dog
Dorothy Dalton
The Vampire
Black is White
Dark Mirror
His Wife's Friend
L'Apache
Market of Souls
Guilty of Love
Viola Dana
Parlor, Bedroom and Bath
Dangerous to Men
Please Get Married
Willow Tree
Chorus Girl's Romance
Grace Darling
The Discarded Woman
Amazing Lovers
Even as Eve
Common Sin
Grace Davidson
Atonement
Hidden Code
Man's Plaything
Marion Davies
The Cinema Murder
April Folly
The Restless Sex
Edith Day
Children Not Wanted
Priscilla Dean
Virgin of Stamboul
Rubye de Remer
His Temporary Wife
William Desmond
Dangerous Waters
The Prince and Betty
Blue Bandanna
Broadway Cowboy
Marie Doro
Twelve Ten
Midnight Gambols
Emma Dunn
Old Lady 31
Bernard Durning
The Gift Supreme
Edward Earle
High Speed
Helen Jerome Eddy
The Trembling Hour
Julian Eltinge
The Adventures
June Elvidge
Woman of Lies
Poison Pen
His Father's Wife
Arthur Guy Empey
The Undercurrent
Elinor Fair
Lost Princess
Tin Pan Alley
Vagabond Luck
Douglas Fairbanks
His Majesty, the American
When the Clouds Roll By
The Mollycoddle
Dustin Farnum
The Corsican Brothers
The Iron Strain
William Farnum
Heart Strings
The Orphan
Wings of the Morning
The Adventurer
The Joyous Troublemaker
If I Were King
Geraldine Farrar
Flame of the Desert
The Woman and the Puppet

LOOKING FORWARD *with the* AMERICAN CINEMA CORPORATION

THE advent of the American Cinema series of super specials is a positive guarantee to both the American public and the American exhibitor of an unfailing supply of the biggest, best and most meritorious photo dramas that up to the present time have been produced. The first of the American Cinema series, "The Inner Voice," has surpassed even the most hopeful expectations of its producers. At both the Strand and Broadway Theatres, New York, this production met with the enthusiastic and unqualified endorsement of the critical metropolitan audiences.

"The Inner Voice" will be followed by a series of remarkable productions. The next release is "His Brother's Keeper," directed by Wilfrid North. It is a powerful dramatic study of deep, human and psychological interest presenting a new and startling theme in the realms of motion pictures.

Following this picture, the American Cinema will present "Stolen Moments," a sterling emotional drama written by J. Thompson Rich, featuring Marguerite Namara and directed by James Vincent.

Other productions to follow include a new series starring Mollie King, who recently achieved such a notable success in "Women Men Forget."

The American Cinema super series is built upon the solid foundation of merit. There is not an exhibitor in America, who can in justice to himself and his public fail to play each and every production of this series of specials.

LUCIUS HENDERRON
Supervising Director

JAMES R. SHEEHAN
General Manager

Wm. Faversham
Man Who Lost Himself
Elsie Ferguson
Counterfeit
His House in Order
Romaine Fielding
A Woman's Man
Margarita Fisher
Dangerous Talent
The Hellion
Thirtieth Piece of Silver
The Week-End
Francis Ford
Crimson Shoals
Pauline Frederick
Bonds of Love
Loves of Letty
Paliser Case
Woman in Room 13
Roads of Destiny
Helen Gardner
Sleep of Cyma Roget
Dorothy Gish
Mary Ellen Comes to Town
Turning the Tables
Remodeling Her Husband
Lillian Gish
The Greatest Question
Broken Blossoms
Louise Glaum
The Lone Wolf's Daughter
Sex
Love Madness
Robert Gordon
Blood Barrier
Dawn
My Husband's Other Wife
Respectable by Proxy
Evelyn Greeley
Me and Captain Kidd
The Oakdale Affair
Corinne Griffith
The Climbers
Deadline at Eleven
Tower of Jewels
The Garter Girl
Bab's Candidate
Human Collateral
The Whisper Market
Creighton Hale
The Black Circle
Child For Sale
Damsel in Distress
Edith Hallor
The Blue Pearl
Elaine Hammerstein
Whispers
The Country Cousin
Greater than Fame
Shadow of Rosalie Byrne
Woman Game
Point of View
Virginia Hammond
Miss Crusoe
Hope Hampton
A Modern Salome
William S. Hart
John Petticoats
Toll Gate
Sand
Wanda Hawley
Miss Hobbs
Sessue Hayakawa
Li Ting Lang
The Beggar Prince
The Brand of Lopez
The Devil's Claim
The Dragon Painter
House of Intrigue
Illustrious Prince
The Tong Man
An Arabian Knight
Violet Heming
Everywoman
The Cost
Betty Hilburn
Girl of the Sea
Taylor Holmes
Nothing But Lies
Nothing But the Truth
The Very Idea
Stuart Holmes
Love, Honor and ?
Harry Houdini
The Grim Game
Terror Island
Louise Huff
What Women Want
Gareth Hughes
Broken Hearts
Peggy Hyland
Faith
Girl in Bohemia
Merry Go-Round
Web of Chance
Black Shadows
Elsie Janis
A Regular Girl
The Imp
Buck Jones
Firebrand Trevison
The Last Straw
Forbidden Trails
Square Shooter
Alice Joyce
Slaves of Pride
Sporting Duchess
Vengeance of Durand
Winchester Woman
Dollars and the Woman
The Prey
Gail Kane
Someone Must Pay
Empty Arms
Doris Keane
Romance
Zena Keefe
Woman God Sent
Frank Keenan
Brothers Divided
Dollar for Dollar
False Code
Smoldering Embers
Annette Kellerman
What Women Love
Madge Kennedy
Trimmed With Red
Blooming Angel
Strictly Confidential
Dollars and Sense
Girl With a Jazz Heart
The Truth
Crauford Kent
Other Men's Shoes
Doris Kenyon
The Bandbox
The Harvest Moon
J. Warren Kerrigan
The Green Flame
The Dream Cheater
Joyous Liar
Live Sparks
Thirty Thousand Dollars
No. 99
The Lord Loves the Irish
Mollie King
Women Men Forget
Alice Lake
The Misfit Wife
Shore Acres
Should a Woman Tell
Virginia Lee
Love or Money
Anna Lehr
Chains of Evidence
The Veiled Marriage
Gladys Leslie
The Golden Shower
Gray Towers Mystery
The Midnight Bride
Child For Sale
Mitchell Lewis
Mutiny of the Elsinore
The Last of his People
King Spruce
Faith of the Strong
Burning Daylight
Daughter of the Snows
Silent Barrier
Sheldon Lewis
Dr. Jekyll & Mr. Hyde
E. K. Lincoln
The Inner Voice
Elmo Lincoln
Under Crimson Skies
Max Linder
The Little Cafe
Bessie Love
Fighting Colleen
Pegeen
Montagu Love
The Steel King
Place of Honeymoons
Eddie Lyons—Lee Moran
La La Lucille
Everything but the Truth
Bert Lytell
Alias Jimmy Valentine
Lombardi, Ltd.
Right of Way
Katherine MacDonald
Turning Point
The Beauty Market
The Thunderbolt
Curtain
Passion's Playground
Notorious Miss Lisle
Mary MacLaren
Bonnie, Bonnie Lassie
Forged Bride
Rouge and Riches
The Road to Divorce
The Pointing Finger
Douglas MacLean
Mary's Ankle
23½ Hours' Leave
What's Your Husband Doing
Let's Be Fashionable
Alice and Frances Mann
Fruits of Passion
Marguerite Marsh
Phantom Honeymoon
Wits vs. Wits
Vivian Martin
His Official Fiancee
The Third Kiss
Husbands and Wives
Betty Mason
Man & Woman
Shirley Mason
Love's Harvest
Her Elephant Man
Molly and I
Treasure Island
Little Wanderer
Doris May
Mary's Ankle
23½ Hour's Leave
What's Your Husband Doing
Let's Be Fashionable
Frank Mayo
The Red Lane
The Peddler of Lies
The Girl in Number 29
Burnt Wings
Brute Breaker
Through Eyes of Men
Hitchin' Posts
Viola Mersereau
Love Wins
Earle Metcalfe
The Battler
Beatriz Michelena
Heart of Juanita
The Price Woman Pays
Flame of Hellgate
Mary Miles Minter
Judy of Rogues Harbor
Jenny Be Good
Anne of Green Gables
Nurse Marjorie
Peggy Rebels
Cumberland Romance
Tom Mix
Desert Love
The Daredevil
The Cyclone
The Terror
The Speed Maniac
The Feud
Three Gold Coins
The Untamed

Don Meaney

Managing Director

Juanita Hansen

Pathe Studios
New York City

Owen Moore
Picadilly Jim
Sooner or Later
The Desperate Hero
Stop That Man

Tom Moore
Duds
Gay Lord Quex
Toby's Bow
The Great Accident
Officer 666
Stop Thief

Harry Morey
The Gauntlet
In Honor's Web
Flaming Clue
Birth of a Soul
The Sea Rider
Darkest Hour

Mae Murray
On With the Dance
A. B. C. of Love
Twin Pawns
The Right to Love

Carmel Myers
In Folly's Trail

Nazimova
Heart of a Child
Stronger Than Death

Evelyn Nesbit
The Fallen Idol

Mabel Normand
Pinto
Jinx
Slim Princess

Eugene O'Brien
Sealed Hearts
Broken Melody
A Fool and his Money
His Wife's Money
The Figurehead

Pat O'Malley
Sherry

Baby Marie Osborne
Baby Marie's Round-Up
Miss Gingersnap

Seena Owen
The House of Toys

Virginia Pearson
Impossible Catherine

Eileen Percy
Her Honor the Mayor

House Peters
Silk Husbands and Calico Wives
You Never Know Your Luck

Dorothy Phillips
Paid in Advance

Jack Pickford
Double-Dyed Deceiver
In Wrong
Little Shepherd of Kingdom Come
The Man Who Had Everything

Mary Pickford
The Hoodlum
Heart of the Hills
Pollyanna
Suds

Zasu Pitts
Bright Skies
Seeing It Through
Poor Relations
Heart of Twenty

Gene Pollar
The Return of Tarzan

David Powell
The Right to Love

Tyrone Power
The Great Shadow

Marjorie Rambeau
The Fortune Teller

Herbert Rawlinson
Man and His Woman
Passers-By
Dangerous Affair

Charles Ray
Alarm Clock Andy
Crooked Straight
The Egg Crate Wallop
Paris Green
Red Hot Dollars
Homer Comes Home
45 Minutes From Broadway

Florence Reed
Her Game
Eternal Mother

Wallace Reid
The Dancin' Fool
Double Speed
Excuse My Dust
What's Your Hurry
Hawthorne of the U. S. A.

Will Rogers
Jubilo
Water, Water, Everywhere
The Strange Boarder
Cupid, the Cowpuncher

Vivian Rich
Would You Forgive
World of Folly

Edith Roberts
Adorable Savage
Alias Miss Dodd
Her Five Foot Highness
Lasca
The Triflers

Matty Roubert
Heritage

William Russell
Eastward Ho
Leave It to Me
Lincoln Highwayman
Sacred Silence
Shod With Fire
Slam Bang Jim
Valley of Tomorrow
Twins of Suffering Creek
The Man Who Dared
Live Wire Hick

Monroe Salisbury
His Divorced Wife
The Phantom Melody

Sansonia
The Superman

Jackie Saunders
Dad's Girl

Victor Seastrom
A Man There Was

Nell Shipman
Back to God's Country

Edythe Sterling
Arizona Catlaw
One Way Trail
The Girl Who Dared

Anita Stewart
Fighting Shepherdess
Her Kingdom of Dreams
In Old Kentucky
Mind the Paint Girl
Yellow Typhoon

Roy Stewart
The Lone Hand
Riders of the Dawn
Just a Wife

Emily Stevens
The Sacred Flame

Edith Stockton
What Children Will Do
Should a Wife Work

Edith Storey
Moon Madness

Eric Von Stroheim
The Devil's Pass Key
Blind Husbands

Blanche Sweet
The Deadlier Sex
Fighting Cressy
Simple Souls
A Woman of Pleasure
Girl in the Web

Margarita Sylva
The Honey Bee

Edith Taliaferro
Who's Your Brother

Constance Talmadge
In Search of a Sinner
The Love Expert
A Temperamental Wife
Virtuous Vamp
Two weeks
A Perfect Woman

Norma Talmadge
A Daughter of Two Worlds
The Isle of Conquest
She Loves and Lies
The Woman Gives
Yes or No

Olive Tell
Love Without Question
Nothing a Year
A Woman's Business

Olive Thomas
Out Yonder
The Flapper
Footlights and Shadows
Glorious Lady
Youthful Folly
Jennie

Madlaine Traverse
The Iron Heart
The Hell Ship
Lost Money
Snares of Paris
The Tattlers
What Would You Do
The Spirit of Good

Charlotte Walker
Eve in Exile

George Walsh
The Deadline
A Manhattan Knight
The Shark
The Winning Stroke

Henry B. Walthall
The Long Arm of Mannister
The Splendid Hazard
The Confession

H. B. Warner
One Hour Before Dawn
The White Dove
Fugitive From Matrimony
Haunting Shadows
For a Woman's Honor
Maruja
Unchartered Channels
Gray Wolf's Ghost

Robert Warwick
City of Mask
Adventure in Hearts
In Mizzouri
Jack Straw
The Tree of Knowledge
Thou Art the Man
Fourteenth Man

Bryant Washburn
It Pays to Advertise
Mrs. Temple's Telegram
Six Best Cellars
Too Much Johnson
Why Smith Left Home
Sins of St. Anthony
What Happened to Jones

Emmy Wehlen
Lifting Shadows

Glen White
The Bromley Case
The Trail of the Cigarette

Pearl White
The White Moll

Claire Whitney
Mothers of Men

Earle Williams
Black Gate
The Fortune Hunter
When a Man Loves
The Master's Stroke
Captain Swift

Madam Yorska
It Happened in Paris

Clara Kimball Young
The Eyes of Youth
The Forbidden Woman
For the Soul of Rafael

CHESTER BENNETT
Directing
EARLE WILLIAMS
VITAGRAPH

Work of Cameramen

David Abel
She Loves and Lies
A Daughter of Two Worlds
The Woman Gives
The Isle of Conquest

Victor Ackland
Thou Art the Man

William S. Adams
The Blood Barrier
The Moonshine Trail
Dawn
My Husband's Other Wife
Respectable By Proxy
Passers-By
Man and His Woman

Lucien Andriot
The Virtuous Model
The Right to Lie

John Arnold
The Willow Tree
Please Get Married
Dangerous to Men
Chorus Girl's Romance

Walter Arthur
Fool and His Money

Joe August
John Petticoats
The Toll Gates
Sand

Jake Badarraco
The Trail of the Cigarette
Miss Crusoe
The Very Idea
Nothing But Lies
Nothing But the Truth
The Poison Pen
The Steel King
The Woman of Lies

Ben Bail
The Strongest

Friend F. Baker
The Broken Commandment
Thieves

S. A. Baldridge
The Hellion

Harry Ballejo
Riders of the Dawn

Andre Barlatier
The Sacred Flame
Out of the Storm
A Regular Girl

J. Barlatier
The Teeth of the Tiger

George Barnes
Stepping Out
Dangerous Hours
The False Road
The Woman in the Suitcase
Hairpins

William Beckway
Old Lady 31

George Benoit
The Wonder Man

R. J. Bergquist
Stronger Than Death
The Heart of a Child

G. W. Bitzer
Scarlet Days
The Idol Dancer
Broken Blossoms
The Greatest Question
The Love Flower

Louis Bitzer
Romance

Jacques Bizuel
The Mystery of the Yellow Room
The Deep Purple

W. J. Black
Sealed Hearts
Out Yonder
His Wife's Money

John W. Boyle
Heart Strings
The Orphan
Wings of the Morning
The Adventurer
The Joyous Troublemaker
If I Were King

Otto Brautigan
Duds

Norbert Brodin
Almost a Husband
The Great Accident
Toby's Bow
Dollars and Sense
Stop Thief
Going Some

Lyman Broening
The Luck of the Irish
Soldiers of Fortune

Joseph Brotherton
Notorious Miss Lisle

Jack Brown
The Broken Melody
A Fool and His Money
The Girl in Number 29
The Rider of the Law
Marked Men
The Gun-Fighting Gentleman
The Prince of Avenue A.
The Flapper
The Capitol
Someone Must Pay
The Undercurrent
Mind the Paint Girl
Footlights and Shadows
Point of View

Karl Brown
City of Masks

Tom Buckingham
Up in Mary's Attic

A. A. Cadwell
Madonnas and Men
A Scream in the Night
Woman's Business

David Calcagni
The Misfit Earl

A. A. Calder
Partners of the Night

Bert Cann
Let's Be Fashionable
Mary's Ankle
23½ Hour's Leave

Robert Carson
The Price Woman Pays

Dal Clawson
The Corsican Brothers
Her Kingdom of Dreams
Eve in Exile
Back to God's Country

C. R. Cook
The Double-Dyed Deceiver

William L. Crolly
The Gay Old Dog

Henry Cronjager
Don't Ever Marry
River's End

Jules Cronjager
Youthful Folly
Greater Than Fame

M. Dallet
Chains of Evidence

Charles Davis
Slaves of Pride
Sporting Duchess
The Whisper Market

Burt Dawley
The Harvest Moon
The Silent Barrier

Faxon M. Dean
The Copperhead
The Invisible Bond
Cumberland Romance
Fighting Chance

Clyde De Vinna
The Lincoln Highman
Leave It to Me
The Twins of Suffering Creek
Man Who Dared

J. A. Dubray
The Beloved Cheater
The Butterfly Man
Baby Marie's Round-Up
Miss Gingersnap

Louis Dunmyre
A Child For Sale

Max Dupont
Blind Youth
Invisible Divorce

Edward C. Earle
The Heart of a Gypsy
Love, Honor and ?
Woman's Experience
Sherry
A Dangerous Affair
Blind Love
Lahoma

Arthur Edeson
For the Soul of Rafael
The Forbidden Woman
The Eyes of Youth

W. M. Edmond
Parlor, Bedroom and Bath
The Cheater
Held in Trust

Perry Evans
Down on the Farm

William Fildew
The Virgin of Stamboul
Through the Eyes of Men
Blue Streak McCoy

Harry Fishbeck
A Woman's Man
The Hidden Code

Victor Fleming
His Majesty, the American

George Folsey
The Fear Market
Sinners
The Stolen Kiss

William Foster
The Corsican Brothers
A Woman of Pleasure
The Silver Horde

A. Fried
A Scream in the Night

Richard Fryer
The Miracle of Money

Frank E. Garbutt
The Third Kiss
Huckleberry Finn

Eugene Gaudio
The Luck of Geraldine Laird
Beckoning Roads
Kitty Kelly, M. D.
Life's Twist

Tony Gaudio
The Inferior Sex
The Fighting Shepherdess
In Wrong

Harry Gersted
A Broadway Cowboy
The Blue Bandanna
The Prince and Betty

MAYFLOWER PHOTOPLAY CORP.

Stands for

QUALITY RATHER THAN QUANTITY

Presented

George Loane Tucker's "The Miracle Man"

Recognized as the Screen Sensation of 1919

Now offering

The Film Classics of 1920

Is Preparing

The Master Photoplays of 1921

Edward Gheller
The Loves of Letty
The Paliser Case
The Bonds of Love
Alfred Gilks
Double Speed
The Dancin' Fool
Sick Abed
Excuse My Dust
What's Your Hurry
Charles E. Gilson
The Stream of Life
Dead Line
The Manhattan Knight
Bert Glennon
Parted Curtains
Alfred Gondolfi
The Oakdale Affair
The Woman God Sent
Me and Captain Kidd
Frank Good
Three Gold Coins
The Cyclone
The Web of Chance
The Merry-Go-Round
The Girl in Bohemia
The Woman and the Puppet
The Flame of the Desert
The Untamed
Desert Love
The Terror
Pliny Goodfriend
Woman in his House
Alfred Gosden
Burnt Wings
The Girl in the Rain
The Woman Under Cover
The Trembling Hour
Everything But the Truth
The Breath of the Gods
La La Lucille
Fred Granville
The Speed Maniac
Loot
King Gray
Paid in Advance
Carl Louis Gregory
Love's Flame
Rene Guissart
Treasure Island
Victory
My Lady's Garter
The Yellow Typhoon
Harry Harris
The Mother of His Children
White Lies
In Folly's Trail
Rose of Nome
A Sister to Salome
Fred G. Hartman
Crimson Shoals
The Amazing Woman
King Spruce
Philip Hatkin
The Cost
Ernest Haller
The Inner Voice
Neglected Wives
The Discarded Woman
Yes or No
Percy Hilburn
Dangerous Days
Woman and the Puppet
Flame of the Desert
George W. Hill
Remodeling Her Husband
Mary Ellen Comes to Town
Turning the Tables
John K. Holbrook
The Open Door
Her Game
The Eternal Mother
Women Men Forget
Charles P. Horan
Man's Plaything
Eddie Horn
Forest Rivals
Other Men's Shoes
William Humphrey
Atonement
J. Roy Hunt
The Truth
Trimmed With Red
James C. Hutchinson
The Open Door
Fred Jackman
Down On the Farm
Hendrik Jaenzon
The Woman He Chose
B. L. James
Through Eyes of Men
Harold James
The Road to Divorce
The Path She Chose
J. D. Jennings
Should a Husband Forgive
Evangeline
The Daredevil
The Feud
The Woman in Room 13
J. Julius
A Man There Was
Charles Kaufman
The Gray Wolf's Ghost
The Joyous Liar
The False Code
The Deadlier Sex
Fighting Cressy
Simple Souls
The Girl in the Web
Harry Keepers
Who's Your Brother
David J. Kesson
Silk Husbands and Calico Wives
Don't Ever Marry
Go and Get It
Roy Klaffki
Her Five Foot Highness
Human Stuff
Forbidden
The Phantom Melody
His Divorced Wife
Bennie Kline
Hitchin' Posts
The Red Lane
Henry Kotani
Young Mrs. Winthrop
Mrs. Temple's Telegram
Ed Kull
The Sundown Trail
Robert Kurrle
Rio Grande
Lombardi, Ltd.
The Right of Way
Sam Landers
The House of Intrigue
The Devil's Riddle
The River's End
George Lane
Kathleen Mavourneen
La Belle Russe
Eastward Ho
Sacred Silence
While New York Sleeps
Al Leach
The Winning Stroke
The Lure of Ambition
John Leezer
The Triflers
The Heart of Twenty
Marcel Le Picard
Jes' Call Me Jim
Jubilo
The Strange Boarder
Water, Water, Everywhere
Strictly Confidential
Cupid, the Cowpuncher
Elgin Lessly
Servant in the House
Alfonso Liguori
The World and His Wife
Lon D. Littlefield
The Discarded Woman
Chester Lyons
Alarm Clock Andy
Homer Comes Home
The Egg Crate Wallop
Paris Green
Crooked Straight
Red Hot Dollars
Jack MacKenzie
The Gift Supreme
Glen MacWilliams
The Luck of the Irish
His Majesty, the American
Tom Malloy
The Fortune Hunter
The Climbers
The Tower of Jewels
Oliver Marsh
Two Weeks
The Virtuous Vamp
The Tempermental Wife
The Love Expert
In Search of a Sinner
Perfect Woman
William Marshall
A Girl Named Mary
All-of-a-Sudden-Peggy
A Lady in Love
In Mizzouri
Terror Island
The Ladder of Lies
Crooked Streets
Kinely Martin
What Happened to Jones
Arthur Martinelli
Fair and Warmer
The Walk-Offs
Joseph Mayer
The White Rider
Wm. McGann
When the Clouds Roll By
Hugh McClung
Overland Red
Bullet Proof
Fickle Women
William McCoy
Bab's Candidate
The Sea Rider
The Midnight Bride
L. W. McManegal
The Last of His People
Arthur Miller
Counterfeit
His House in Order
On With the Dance
The Right to Love
Victor Milner
A Fugitive From Matrimony
Haunting Shadows
Unchartered Channels
Out of the Dust
One Hour Before Dawn
Jacques Monteran
The Fortune Teller
Virgil Miller
The Silent Barrier
Milton Mark Moore
The Great Air Robbery
Ira H. Morgan
The Family Honor
Seeing It Through
Jackknife Man
Alfred Moses
Twelve-Ten
Midnight Gambols
Where Is My Husband?
Robert Newhart
Smoldering Embers
Dollar for Dollar
The Street Called Straight
Stephen Norton
Shore Acres
Bubbles
The Peddler of Lies
Alfred Ortlieb
The A. B. C. of Love
A Modern Salome
Lifting Shadows
Twin Pawns
The White Circle
Howard Oswald
The Pointing Finger
Roy Overbaugh
Sadie Love
Dr. Jekyll and Mr. Hyde
Erstwhile Susan
Wanted—A Husband
A Dark Lantern
Away Goes Prudence

Good Pictures—

Deserve

Good Cuts

Paul Perry
The Sea Wolf
Everywoman

George Peters
Picadilly Jim
Sooner or Later

Gus Peterson
Rouge and Riches

Lewis Physioc
The Glorious Lady

Sol Polito
Soldiers of Fortune
Should a Woman Tell?
Alias Jimmy Valentine

Walter Pritchard
His Temporary Wife
Husbands and Wives

Thomas Rae
A Tokio Siren
Lasca
Adorable Savage

A Reeves
Misfit Wife

B. F. Reynolds
Under Suspicion
Alias Miss Dodd
Blind Husbands
The Devil's Pass-Key
Common Property

Jay Rischer
The Girl of the Sea

George Rizard
The Valley of Tomorrow
The Dangerous Talent

Jackson Rose
Burning Daylight
The Mutiny of the Elsinore

I. Roseman
Where Is My Husband?
Midnight Gambols
Twelve-Ten

Philip E. Rosen
The Brute Breaker
Under Crimson Skies

Charles Rosher
The Heart of the Hills
The Hoodlum
Suds
Pollyanna

Hal Rosson
Cinema Murder
Polly of the Storm Country

Arthur Rosson
The Darkest Hour
Deadline at Eleven
Human Collateral

Steve Rounds
Scratch My Back
The Day She Paid

Joe Ruttenberg
The Fallen Idol
The Shark

John Seitz
The Sagebrusher

R. B. Schellinger
Cynthia-of-the-Minute

Max Schneider
The Black Circle
The Blue Pearl

Fred Schoedsack
Moon Madness

George Schneidermann
The Hell Ship
The Lost Princess
Vagabond Luck
Molly and I
Love's Harvest
Little Wanderer

C. Edgar Schoenbaum
Miss Hobbs
Why Smith Left Home
The Six Best Cellars
Too Much Johnson

Abraham Scholtz
Desert Gold
The Cup of Fury

Joseph Shelderfer
The Winchester Woman
The Vengeance of Durand
Slaves of Pride
The Sporting Duchess
Dollars and the Woman

Don Short
The Little Shepherd of Kingdom

Allen Siegler
April Folly
The Restless Sex
The Miracle of Love

Louis Simon
The Veiled Marriage

Robert Stuart
The Birth of a Soul
The Flaming Clue
The Gauntlet

Charles Stumar
The Lone Wolf's Daughter
Sex
Love Madness

John Stumar
What's Your Husband Doing
His Wife's Friend
L'Apache
The Market of Souls
Black Is White
The Dark Mirror

Lucien Taingny
The Shadow of Rosalie Byrnes
In Walked Mary
What Women Want
A Damsel in Distress

J. O. Taylor
The Grim Game
Below the Surface
Behind the Door

Sam Taylor
In Honor's Web

Arthur A. Thadwell
Love Without Question

Harry Thorp
When the Clouds Roll By

Arthur Todd
Live Sparks
The Dream Cheater
Thirty thousand Dollars
Number 99
Desert Gold
The Green Flame

N. C. Travis
Heritage

Frank Urson
The Lottery Man
An Adventure in Hearts
Hawthorne of the U. S. A.

Charles J. Van Enger
The Great Redeemer

James C. Van Trees
The Thirteenth Commandment
Judy of Rogue's Harbor
Jenny Be Good
Nurse Marjorie
More Deadly Than the Male
His Official Fiancee
A Widow By Proxy
Soul of Youth

Roy Vaughn
Wit Wins

William Wagner
The Woman Game
Whispers
The Imp
The Country Cousin

Joe Walker
Back to God's Country

Vernon Walker
Would You Forgive?
Forbidden Trails
The Last Straw
Square Shooter
Firebrand Trevison

Gilbert Warrenton
Humoresque

George Webber
Pinto
The Jinx
The Slim Princess
The Blooming Angel
The Gay Lord Quex

Guy Wilky
Jack Straw
The Tree of Knowledge
The Prince Chap

Frank D. Williams
The Brand of Lopez
The Devil's Claim
The Tong Man
The Illustrious Prince
The Dragon Painter
The Beggar Prince
An Arabian Knight
Li Ting Lang

Lawrence Williams
Impossible Catherine

Walter Williams
The Iron Heart
Lost Money
The Splendid Sin
The Snares of Paris
The Tattlers
Her Honor the Mayor
The Spirit of Good

Alvin Wyckoff
Why Change Your Wife
Male and Female

Edward Wynard
The Bandbox
The White Moll

R. E. Yeager
A World of Folly

Hal Young
A Widow By Proxy
Luck in Pawn
Easy To Get
The Amateur Wife
Anne of Green Gables

WID'S DAILY - The news of your industry, brief, accurate, and up to the minute—$10 a year.

*What We Can Do For You**

SALESMANSHIP!

You have at your disposal a selling organization, which is continually in direct touch with every state right buyer and distributing concern in the country, an organization recognized by exhibitors and exchangemen as one of the leading independent distributing concerns in the industry.

EXPLOITATION!

An exploitation department to handle your press and campaign books, your national trade advertising campaigns and other work necessary for the proper exploitation of your production.

CUTTING & EDITING!

A competent organization, headed by the foremost film editor in the motion picture industry, to cut and re-edit your productions, guaranteeing editorial perfection and complete satisfaction in quality of workmanship.

BONAFIDE RESULTS!

If you desire to get the greatest financial results from your pictures, if you desire to make your 100 per-cent attractions 100 per-cent perfect in every way, if you desire to conduct a big exploitation campaign, address—

FINE ARTS PICTURES, Inc.

M. W. Garsson, President. Charles Schwerin, Sales Mgr.

1457 BROADWAY Phone Bryant 9500 **NEW YORK CITY**

Studios and Laboratories

WEST COAST STUDIOS

American Film Co., Santa Barbara.
Astra Film Corp., Verdugo Road, Glendale.
Balboa Studios, Long Beach.
Balshofer Studios, 1329 Gordon St., Los Angeles.
Bernstein Studios, 753 So. Boyle St., Los Angeles.
Berwilla Film Corp., 5821 Santa Monica Blvd., Los Angeles.
Brentwood Film Corp., 4811 Fountain Ave., Los Angeles.
Bronx Studios, 1745 Allesandro St., Los Angeles.
Robert Brunton Studios, Inc., 5341 Melrose Ave., Los Angeles.
Burston Films, Inc., 6050 Sunset Blvd., Los Angeles.
Century Film Corp., 6126 Sunset Blvd., Los Angeles.
Charles Chaplin Studio, 1420 LaBrea Ave., Hollywood.
Chester Comedies, Inc., 1720 N. Soto St., Los Angeles.
Christie Film Co., 6101 Sunset Blvd., Hollywood.
Comique Film Corp. (Roscoe Arbuckle), Culver City.
Douglas Fairbanks Co., 5320 Melrose Ave., Hollywood.
Famous Players-Lasky Corp., 1520 Vine St., Hollywood
Francis Ford Studios, 6040 Sunset Blvd., Hollywood.
William Fox Film Corp., 1417 N. Western Ave., Hollywood.
William Fox Studio (Ranch), 2450 Teviot, Los Angeles
Garson Studios, 1845 Allesandro St., Los Angeles.
L. J. Gasnier Prod., Verdugo Road, Glendale.
Goldwyn Film Corp. Studios, Culver City.
J. D. Hampton Prod., Sunset and LaBrea Blvds., Hollywood.
Wm. S. Hart Studio, 1215 Bates St., Los Angeles.
Haworth Pictures Corp., 4500 Sunset Blvd., Hollywood.
Herman Film Corp., 2436 Wilshire Blvd., Santa Monica.
Historical Film Corp. of America, Burbank.
Hollywood Studios, Inc., 6642 Santa Monica Blvd., Hollywood.
David Horsley Studios, 1919 So. Main St., Los Angeles.
Thomas H. Ince Studios, Inc., Culver City.
King Vidor Productions, 7200 Santa Monica Blvd., Los Angeles.
Henry Lehrman Studios, Culver City
Katherine MacDonald Studios, 904 Girard St., Los Angeles.
Louis B. Mayer Studios, 3800 Mission Road, Los Angeles.
Master Films, Inc., Culver City.
Metro Pictures Corp., 6300 Romayne, Hollywood.
Reelcraft Pictures Corp., 1107 N. Bronson St., Los Angeles.
Morosco Studios, 201 N. Occidental Blvd., Los Angeles.
National Film Corp. of America, 1116 Lodi St., Hollywood.
Rolin Film Co., Culver City.
Romayne Studio, Washington Blvd., Culver City.
W. H. Selig Pictures, 3800 Mission Road, Los Angeles.
Mack Sennett, 1712 Allesandro, Los Angeles.
Special Pictures Corp. Studios, Long Beach.
Triangle Film Corp., 405 Currier Bldg., Los Angeles.
Universal Film Mfg. Co., Universal City.
Vacant Studio, Nat Goodwin Pier, Santa Monica.
Vitagraph Co., 1708 Talmadge St., Hollywood.
Warner Bros., 1919 So. Main St., Los Angeles.
Lois Weber Productions, 4634 Santa Monica Blvd., Los Angeles.
Willis & Inglis Studios, 1425 Fleming St., Los Angeles.

Companies Working at Jasper Hollywood Studios 6642 Santa Monica Blvd., Hollywood

Andrew J. Callaghan Prod., Inc. (Bessie Love Co.)
Marshall Neilan Prod.
Phillips-Holubar Prod.
D. N. Schwab Prod., Inc.
King Vidor Prod., Inc.

Companies Working at Robert Brunton Studios 5341 Melrose Ave., Hollywood

Annette Kellerman Co.
Betty Compson Prod.
B. B. Hampton-Great Authors Prod.
Selznick Pictures.
Republic Pictures.
L. Lawrence Weber Prod.
Mayflower Pictures Corp.
Mary Pickford Film Co.
Mae Marsh Pictures.
James Oliver Curwood Prod.
Bessie Barriscale Prod.
J. Warren Kerrigan Prod..

EASTERN STUDIOS

New York City

Adolf Philipp Film Corp., 11 East 14th St., Stuyvesant 6787.
Bacon-Backer, 230 West 38th St., Greeley 2485.
Biograph, 807 East 175th St., Tremont 5100.
Columbia-Metro, 3 West 61st St., Columbus 8181.
Crystal, 430 Claremont Parkway, Tremont 3766.
Edison, Decatur Ave. & Oliver Pl., Fordham 8330.
Erbograph, 203 West 146th St., Audubon 3716.
Estee's, 361 West 125th St., Morningside 4985.
Famous Players, 130 West 56th St., Circle 500.
Fifty-fourth St., 517 West 54th St., Columbus 6498
Filmart, 69 West 90th St. (used for school of acting), Riverside 1315.
Fox, West 55th St., Circle 6800.
International, 127th & Second Ave., Harlem 6298.
Norma Talmadge, 318 East 48th St., Vanderbilt 4338.
Oliver, 308 East 48th St., Murray Hill 6276.
Pathe, 134th St. & Park Ave., Acad. 4730.
Victor, 645 West 43rd St., Longacre 20.

Miscellaneous

Beaver, Dongan Hills, Staten Island, N. Y., New Dorp 535.
A. H. Fisher, New Rochelle, N. Y., New Rochelle, 2277.
Griffith, Orienta Point, Mamaroneck, N. Y., Mamaroneck 1191.
Plimpton, 965 Yonkers Ave., East Yonkers, N. Y., Mt. Vernon 3884.
Reliance, 537 Riverside Ave., Kingsbridge, near Yonkers, N. Y. C., Kingsbridge 270.
Unexcelled, 120 School St., Yonkers, N. Y., Yonkers 4600.

Brooklyn and Long Island

J. Stuart Blackton, 423 Classon Ave., Brooklyn, N. Y., Prospect 9683.
Famous Players, Long Island City, N. Y.
Frohman Amuse. Corp., 140 Amity St., Flushing, L. I., Flushing 3994.
Mirror, Glendale, L. I., Rich Hill 3545.
Gaumont, Flushing, L. I., laboratory, Flushing 2211.
Hal Benedict, College Point, Flushing, L. I., Flushing 3142.
Vitagraph, E. 15th St. & Locust Ave., Midwood 6100

New Jersey

Charter Film (Benj. Chapin), Ridgefield Park, N. J. (used as laboratory at present), Hackensack 583.
Eclair-Fox, Fort Lee, N. J., Fort Lee 120.
Ideal (Briggs), Hudson Heights, N. J., Union 5067.

William Duncan
AND
Edith Johnson

in

William Duncan Chapter Plays

—VITAGRAPH—

Kalem, Cliffside, N. J., Cliffside 789.
Lincoln, Grantwood, N. J., Morsmere 649.
Paragon (Chautard), Fort Lee, N. J., Fort Lee 329.
Pathe-Astra, 1 Congress St., Jersey City, N. J., Webster 4675.
Peerless, Fort Lee, N. J., Fort Lee 200.
Solaz, Fort Lee, N. J., Fort Lee 166.
Universal-Selznick, Leonia, N. J., Fort Lee 350.

LABORATORIES

California

Culver City: Sanborn Laboratories.
Los Angeles: David Horsley, 1919 S. Main St. Norbig Film Mfg. Co., 1745 Allensandro St., Pacific Laboratory Co., 651 Fairview, Selig Polyscope Co., 3800 Mission Road, Adventure Scenes Corp., 7870 Santa Monica Blvd., Allers Laboratory, 4500 Sunset Blvd., Bloom Film Laboratories, 7520 Sunset Blvd., Crosby Film Laboratories, 5813 Santa Monica Blvd.
San Francisco: Duhem M. P. Mfg. Co., 985 Market St.

Canada

Vancouver, B. C.: Dominion Film Co.

Colorado

Denver: Ford's, 1029, 16th St.

Georgia

Atlanta: Scenic Film Co., 146 Marietta St.

Illinois

Chicago: Active M. P. Co., 1103 W. Randolph St., Commercial M. P. Mfg. Co., 2436 Sheffield Ave., Emerald M. P. Co., 1717 N. Wells St., Premier Title Co., 330 E. 35th St., Rothacker Film Mfg. Co., 1339 Diversey Pky., Selig Polyscope Co., 58 E. Washington St.

Indiana

Indianapolis: Coburn Photo & Film Co., 333 E. Market St.

Iowa

Des Moines: Superior Film Mfg. Co., 13th & Crocker Sts.

Maryland

Baltimore: Lewey Harry, Wizard Theater Bldg.

Massachusetts

Boston: Motion Picture Advertising Co.

Michigan

Detroit: H. N. Nelson, Film Bldg.

Minnesota

Minneapolis: Lochren Film Mfg. & Adv. Serce.
St. Paul: Raths-Seavolt Film Co., 821 University Ave.

Missouri

St. Louis: Merchants Features Film Studios, 2502 Cass Ave.

Nebraska

Lincoln: Nebraska Feature Co., 1212 P. St.

New Jersey

Atlantic City: Acme M. P. Prod. Co.
Bayone: Unista Film Co., 670 Avenue E.
Fort Lee: Paragon Films, Inc., John St., United States Amuse. Co., Lemoine Ave., Universal Film Mfg. Co., Kessell Laboratories.
Palisades: Palisades Film Laboratories.
Plainfield: Saturn Film Co., Interhaven Ave.

New York

Long Island City: G. M. Film Printing Co.,
Flushing: Gaumont Co., 48 Congress St.
Ithaca: Wharton, Inc.
Staten Island: Beaver Film Co., New Dorp.
New Rochelle: Colograph Laboratories, Hudson Pk. Road. David Fischer Studio and Laboratories.
Brooklyn: Vitagraph Co., 15th St. and Locust Ave.
New York City: Acme Film Co., 145 W. 45 St., Art Laboratories, 316 E. 48 St., Kineto Co., 71 W. 23rd St., Claremont Laboratory, Park Ave. and Claremont Pky., Biograph Co., 807 E. 157th St., Brunels Film Prod. Co., 1265 Broadway, Cromlow Film Laboratories, 220 West 42d St., Eclipse Film Laboratory, 521 W. 23d St., Edison Studio and Laboratory, 2826 Decatur Ave., Empire City Film Laboratory, 345 W. 40th St., Erbograph Co., 203 W. 146 St., Evans Film Mfg. Co., 416 W. 216th St., Filmart Laboratories, Inc., 69 West 90th St., Kalem Co., 235 W. 23 St.

Ohio

Cleveland: Industro-Scientific Film Co., 1514 Pospect Ave.
Dayton: Pyramid Film Co., Pyramid Bldg.
Toledo: Animated Adv. Serv. Co., Ohio Bldg.
Wapakoneta: Buckeye M. P. Co.

Pennsylvania

Philadelphia: Brilliant F. Mfg. Co., 247 N. 11th St., Colonial M. P. Co. Wissahicken, Masterpiece Film Attractions, 1235 Vine St.
Wilkes Barre: Lyman Howe Film Laboratories.

Wisconsin

Milwaukee: U. L. C. Industrial Film Co., Second St.

RAW STOCK

Eastman Kodak Co., Rochester, N. Y., Bay State Film Co., Sharon, Pa., Eagle Rock Co., Verona, N. J., Pathe Freres Bound Brook, N. J., Powers, Rochester, N. Y.

First Film in 1894

A series of original slides used by Alexander Black in 1894, which are said to be the first attempt at motion pictures were reproduced in Paramount Magazine No. 3874.

Howard I. Young, editor of the magazine said that Black used what are to-day known as stills and by means of a gas projector allowed each still to be flashed on the screen for about five seconds. Each succeeding picture was then dissolved into the next so that an appearance of motion by the characters was secured.

Black first exhibited the picture which was called "Miss Jerry" on Oct. 9, 1894, while he stationed himself at the screen explaining the action and speaking for all the characters. The operator was Tracy A. Tisdell.

The first film ran about 45 minutes and Black used about 250 stills in the picture. In the magazine, Paramount uses about 16 of the original stills of which about three feet each were taken and then put through the dissolving process. Mr. Young states that Mr. Black declares the effect to be the same as he originally obtained in 1894.

It is interesting to note the hero in the films was William Courtney and the heroine Blanche Bayliss.

Paramount calls the reproduction the "Evolution of the Picture Play," which has been arranged with Mr. Black's permission.

In addition to the stills taken from "Miss Jerry" the magazine contains scenes showing Grover Cleveland at his desk in the White House. This film was titled "Capital Courtship."

Black who is a novelist of some distinction has written five stories in book form from plays he produced first as pictures. The last of these is "The Great Desire."

Companies Making Industrial Pictures

Atlas Educational Film Co., 63 Adams St., Chicago.
N. J. Baumer, 8 W. 48th St., New York City.
Bosworth, DeFrenes and Felton, Wilkes Barre, Penn.
The Bray Pictures Corp., 23 E. 26th St., New York City.
Bird Film Service, 355 Washington St., Newark, New Jersey.
CarlyleEllis, 71 W. 23rd St., New York City.
Carter Cinema Company, 220 W. 42nd St., New York City.
Film Bureau, General Electric Co. Schenectady, New York.
United Projector and Film Co., 71 W. Mohawk St., Buffalo, New York.
Universal Film Manufacturing Co., 1600 Broadway, New York City.
The Venar Studio, Orpheum Theater Building, Peoria, Ill.
Ford Motor Car Co., Detroit, Mich.
Victor Safety Film Corp., 710 First National Bank Bldg., Chicago, Ill.
Worcester Film Corp., 145 W. 45 St., New York City.

POPULAR MARSHAL NEILAN PERSONALITIES

Wesley Barry

Marion Fairfax

Marjorie Daw

Pat. O'Malley

Colleen Moore

J. Barney Sherry

STUDIOS

HOLLYWOOD, CAL.

NEW YORK OFFICE

CAPITOL THEATRE BLDG.

Why Films Should Be Produced in Southern California

Environment certainly affects creative workers.

You realize surely the importance in such essentially sensitive production as the making of Motion Pictures the vital importance of having every member of an organization awake in the morning and start to work in a flood of cheerful sunshine.

Cold rain and slushy snow do not tend to the proper mental condition for the best creative work.

Environment affects every member of a film producing organization from the stars, directors and camera men to the extras and general helpers.

Every film man should carefully consider the above bit of psychology. It is important to success.

Of course you all know that LOS ANGELES offers the most consistent and most intense sunlight for exteriors. It has 75% of the possible sunshine according to government reports—The light at eight in the morning is as strong as that at ten anywhere else.

No other city in the world offers seashore, mountains, desert and city civilization within an hour of the studios.

There is no cessation of the growing season. Gardens and orchards can be filmed twelve months in the year. Snow scenes may be had within a few miles.

Cheap electric power is available in any quantity.

We can assure you that Southern California is the most ideal city for producing films.

LOS ANGELES CHAMBER OF COMMERCE.

Eighty Per Cent of the Motion Pictures of the World are Produced in Southern California

If a great industry concentrates at one point, it proves that this place is best adapted for the producers.

All of the great stars of filmdom have chosen Southern California for their workshops and most of them make their permanent homes here.

There are more than 15,000 persons engaged in the industry in this section.

These are paid annually $30,000,000 in salaries.

Material purchased annually amounts to $18,000,000.

Studios of the most successful organizations for screen productions are found in Los Angeles.

Every epoch-making picture has been produced in Southern California.

Completely equipped plants may be rented by producers not prepared to install equipment. Various of the larger studios make special arrangements for such productions by independent producers.

Los Angeles Chamber of Commerce

LIST OF STUDIOS

And Independent Producing Organizations on the West Coast

In and Around Los Angeles

1 Katherine MacDonald Pictures Corp.,
[illegible] Street
[illegible] 100-49

2 David Horsley Commercial Studios,
1919 So. Main Street,
Los Angeles, Calif. 228-88
(a) R. C. P. Smith Productions. 228-84

3 [illegible] Film Corporation
[illegible] Street
[illegible] Pico 680

4 Louis B. Mayer Studio
[illegible] Road
[illegible], Calif. Lincoln 2120
Anita Stewart Productions
[illegible]

5 [illegible] Company
[illegible] Road
[illegible] Lincoln 33

6 [illegible] Comedies, Incorporated,
[illegible] Sunset Blvd.
Los Angeles, Calif. Lincoln 59

7 (Vacant)
651 Fairview Ave.,
Los Angeles, Cal.

8 Bernstein Studios,
753 So. Boyle Street,
[illegible]

9 Metro Studios (Famous Players Lasky Corp.)
[illegible] Cherokee Street
Los Angeles, Calif. Wilshire 255

10 Mack Sennett Comedies,
[illegible] Glendale Blvd. 500-88 or
[illegible] Wilshire 1550

11 Bronx Studios,
[illegible] Vine Street
[illegible] 541-09
[illegible] Productions Company

12 Garson Productions Incorporated,
[illegible] Street
[illegible] Wilshire 81

13 The William Hart Company,
[illegible] Street 599-673 or
[illegible] Hollywood 1487

14 Willis & Inglis Studios,
[illegible] Street
Los Angeles, Calif. Hollywood 4211
[illegible] Productions, Inc.

15 Vitagraph Company of California,
[illegible] Street
[illegible] Hollywood 2131

16 Haworth Pictures Corporation,
1500 Sunset Blvd.,
[illegible] Hollywood 2800

17 Lois Weber Productions,
[illegible] Sunset Blvd. 570-45 or
[illegible] Wilshire 5174

18 Brentwood Film Corporation,
[illegible]
[illegible] Hollywood 3266

19 Fox Film Company
[illegible] 370-56 or
[illegible] Hollywood 3000

20 Berwilla Film Corporation,
2821 [illegible] Monica Blvd.
Los Angeles, Calif. Hollywood 157

21 Reelcraft Pictures Corp.,
1147 N. Bronson Street
Los Angeles, Calif. Hollywood 3309

22 National Film Corp. of America,
1116 [illegible] Street
Los Angeles, Calif. Hollywood 4470
[illegible] Wilat Productions, Inc.

23 Balsholer Studios,
1329 Gordon Street, Hollywood 1918
Los Angeles, Calif. Hollywood 134
(a) Special Pictures Corporation
Reggie Morris,
Chester Conklin
[illegible] Film Production

24 Francis Ford Studios,
5800 Sunset Blvd.
Los Angeles, Calif 579-856
[illegible] Tech. Motion Pic.
[illegible] Supreme Comedy Pic.
(c) Francis Ford Film Company

25 Burston Films, Incorporated,
6050 Sunset Blvd.,
Los Angeles, Calif Hollywood 3939
[illegible] Productions
Hall Mann Comedies

26 Clermont Photoplays Corporations,
6058 Sunset Blvd.,
[illegible] 578-395
[illegible] B. Carleton Prod.

27 Century Film Company,
6126 Sunset Blvd.,
Los Angeles, Calif.

28 Christie Film Company,
[illegible] Sunset Blvd.
[illegible] Hollywood 2500

29 Lasky Studios, Famous Players-Lasky Corporation,
1520 Vine Street, 570-21 or
[illegible] Hollywood 2306

30 Universal Film Mfg. Company,
[illegible] Hollywood [illegible]
[illegible]
[illegible] Edgar Lewis Pic.
[illegible] Robert Leonard Co.
[illegible] Pictures
[illegible] Priscilla Dean Pic.

31 Charles Chaplin Film Corp.,
1424 [illegible] Boulevard, 570-42 or
[illegible] Hollywood 4070

32 Jesse D. Hampton Prod., Inc. 579-9[illegible]
7100 Santa Monica Blvd., 577-217
Los Angeles, Calif. 579-19[illegible]

33 King Vidor Productions,
[illegible] Sunset Blvd., Hollywood
Los Angeles, Calif 578-666

34 Hollywood Studios, Inc.,
[illegible]
[illegible] Hollywood 1431
[illegible]
[illegible]
[illegible]

35 Metro Studios,
Romaine St. Cahuenga, Sts.
Los Angeles, Calif. Hollywood 4483
[illegible] Location Company

36 Robertson Cole Studios,
Melrose and Gower Sts.,
Los Angeles, Calif.
(a) L. J. Gasnier Prod
[illegible]
(c) Mae Marsh Prod.

37 Douglas Fairbanks Pictures Corp.,
5320 Melrose Ave.,
Los Angeles, Calif. Hollywood 4356

38 Robert Brunton Studios, Inc.,
5341 Melrose Ave.,
Los Angeles, Calif. Hollywood 4080
Robert Brunton Prod.
[illegible] George Loane Tucker Prod
[illegible] Company Photoplays
[illegible] Robert Leonard Company
[illegible] Red Feather Corp
(d) B. B. Hampton Prod
(g) B. B. Features, Inc
(h) Federal Photoplays, Inc.
(i) Mayflower Photoplays Corp
[illegible]
(k) Dustin Farnum Prod
(l) Rolfe Photoplays Company
[illegible]
(n) Hutchinson Prod.

39 Rolin Film Company, Inc.,
[illegible] West 8740

40 Henry Lehrman Studios,
[illegible] West 2059

41 Romayne Super-Film Company,
[illegible] West 6801
[illegible]

42 Thomas H. Ince Studios,
[illegible] West 60
[illegible]

43 Master Films Inc.,
[illegible] 14

44 Goldwyn Pictures Corp.,
Culver City, Calif. West 6750

45 Herman Film Corp.,
[illegible]

46 (Vacant)
Nat Goo[illegible]
[illegible] Monica, Calif.

47 Balboa Studio
[illegible] Home 60[illegible]
[illegible]

48 Astra Film Corp.,
[illegible]
[illegible] Glendale 60[illegible]
[illegible]

49 American Film Company,
Santa Barbara, Calif
[illegible]

The numbered organizations indicate the actual Studios now in operation with facilities for producing motion pictures.

The organization preceded with letters, i.e. (a), (b), show the various companies engaged in producing motion pictures at the various studios, and leasing space for such purposes from said studios.

These studios are numbered corresponding to the distance they are located from the heart of the business district of the city of Los Angeles. That is, studio No. 1 would be nearest the center of said district—while studio No. 49 would be farthest from said center.

Co-operation in Picture Making in Southern California

Any business succeeds best where the community in which it is located understands its needs and appreciates its value.

Because the making of motion pictures in the past ten years has developed in Los Angeles from an insignificant beginning to a commercial proposition involving many millions of capital, the city knows intimately the requirements of the industry and its possibilities. Numerous smaller industries have sprung up to supply the wants of the picture people. Shoes and clothing of any period or race, house furnishings and the thousand and one demands of the new art are met completely by Southern California institutions.

No property room is big enough to hold everything required in a film production, but Southern California is big enough and does contain every requisite. A new producer locating in Los Angeles has the advantage of coming to a community where the stage has been set for his production. He is not handicapped by having to explain his wants to the unknowing nor is he forced to manufacture his own properties. He comes among a people who know his every need and who appreciate his coming.

Nowhere has nature prepared so well for the work of the motion picture producer as in Southern California. It is but natural that the people of that section should follow this lead and welcome, as they do, the expansion of motion picture making and take pride in the fact that Los Angeles is the motion picture capital of the world.

LOS ANGELES CHAMBER OF COMMERCE.

The Ideal Spot for the Production of Motion Pictures

UNIVERSAL CITY

The Most Complete Film Studio in the World

ON ITS 500 ACRES ARE

MOUNTAINS

PINE-BORDERED LAKE

WESTERN RANCH

CANYONS — PRAIRIE

PRECIPICES — WOODS

JUNGLE — RIVER

STREETS OF ALL NATIONS

TANK FOR WATER SCENES

A COMPLETE ZOO

A PERMANENT THEATRE

TO PRODUCERS WE OFFER

THE LARGEST STAGE AREA IN CALIFORNIA

MODERN OFFICES, DRESSING ROOMS, CUTTING AND PROJECTION ROOMS

COMPLETE LABORATORY SERVICE

UNEXCELLED LIGHTING AND POWER PLANT

SPECIAL APPARATUS FOR ALL SCREEN EFFECTS

COMPLETE WARDROBE AND PROPERTY DEPARTMENTS

Among the Producers Who Have Availed Themselves of the Facilities at Universal City are:

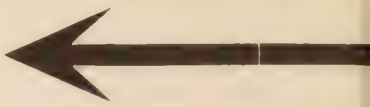
PARAMOUNT-LASKY	KATHERINE MacDONALD	MAX LINDER
GOLDWYN	J. D. HAMPTON	MACK SENNETT
VITAGRAPH	WILLIAM FOX	CHRISTIE COMEDIES
METRO	MAURICE TOURNIEUR	BEN WILSON
ROBERT BRUNTON	OLIVER CURWOOD	KOSMIK CO.
BRENTWOOD	EDGAR LEWIS	

For further information communicate with

LEASING DEPARTMENT, UNIVERSAL CITY, CALIF.
Phone—Hollywood 2500

OR

UNIVERSAL FILM MFG. CO.
1600 BROADWAY, NEW YORK



LOST TIME

is the greatest financial drain in the motion picture production because it can never be recovered but—

BRUNTON Service and BRUNTON Equipment

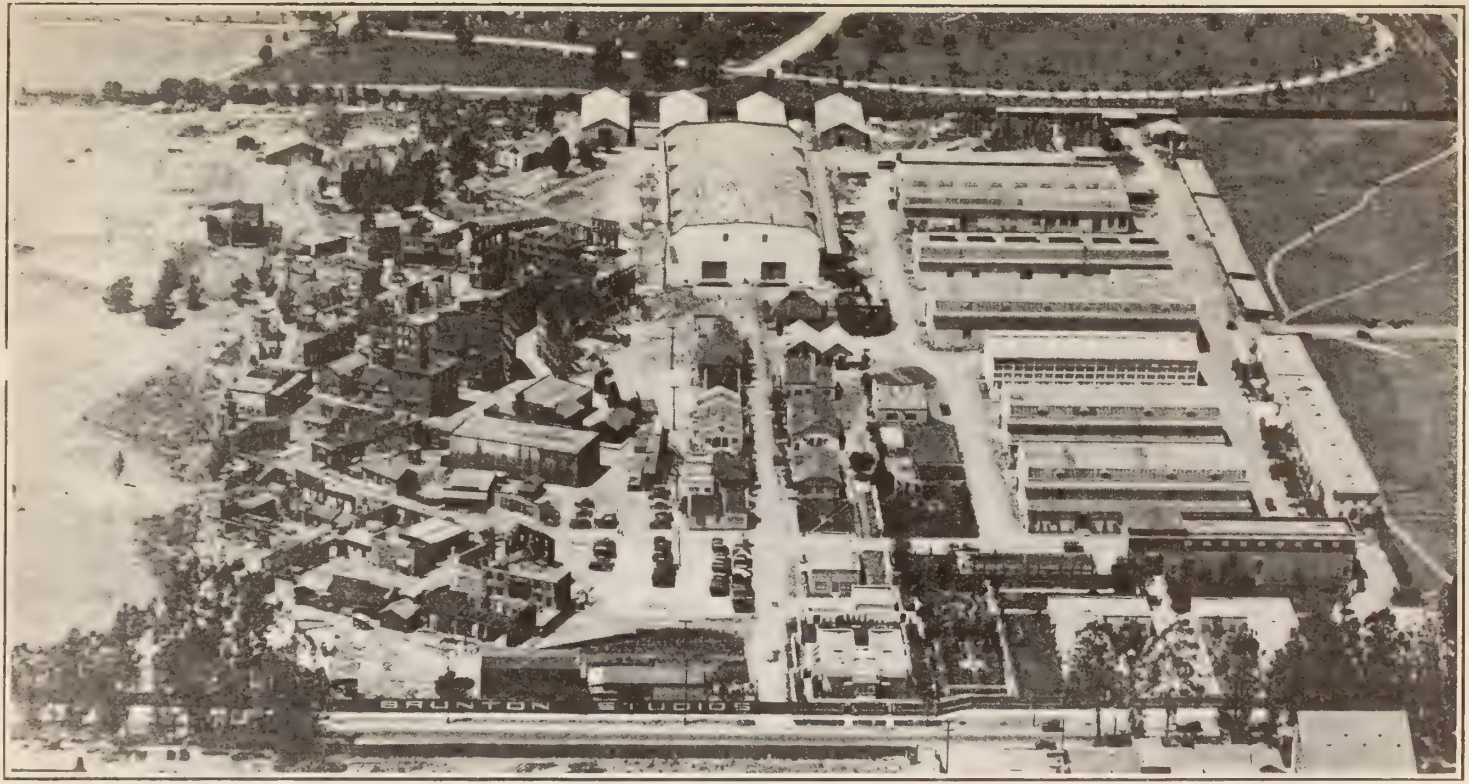
Have made LOST TIME A LOST ART with those making pictures at this perfectly equipped plant.

Ninety thousand square feet of covered stages; seven warehouses of properties; $150,000 worth of electrical apparatus; sixty-five acres of buildings, permanent sets, and location spots, are among some of the things right at hand on the studio grounds.

The requirements of producers are executed with an understanding, a decision and an accuracy that make the ROBERT BRUNTON STUDIOS the quickest and the best, therefore the cheapest place to prepare dramatic material for the screen.

This explains why the most noted stars and most famous producers of the day systematically patronize the world's greatest picture producing plant.

THE
ROBERT BRUNTON STUDIOS, Inc.
5341 Melrose Avenue Los Angeles, Cal.



THE ROBERT BRUNTON STUDIOS, Inc.

5341 Melrose Avenue — Los Angeles, California

ROBERT BRUNTON

Productions

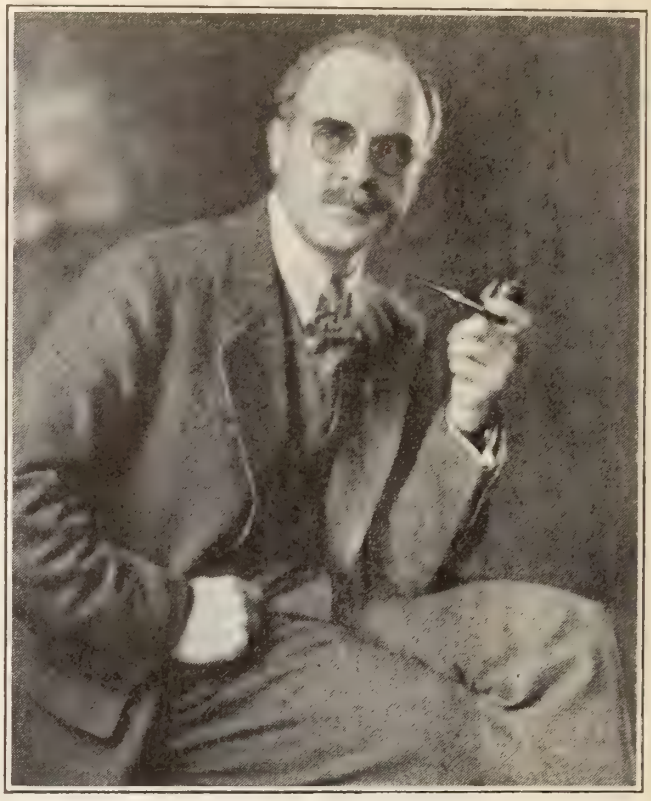
5301 to 5601 Melrose Ave. Los Angeles, Cal.

CHET WITHEY

DIRECTOR

"ROMANCE"

PREPARING Stories Which He Will Produce with CONSTANCE TALMADGE the Beginning of the Year



BENJAMIN B. HAMPTON

PRODUCER OF

CURRENT RELEASES

"RIDERS OF THE DAWN"
By Zane Grey

"THE DWELLING PLACE OF LIGHT"
By Winston Churchill

"THE SAGEBRUSHER"
By Emerson Hough

"DESERT GOLD"
By Zane Grey

TO BE RELEASED

"THE KILLER"
By Stewart Edward White

"THE U. P. TRAIL"
By Zane Grey

"THE SPENDERS"
By Harry Leon Wilson

"THE MONEY CHANGERS"
By Upton Sinclair

"THE WESTERNERS"
By Stewart Edward White

CLAIRE ADAMS

Star in Benjamin B. Hampton Productions

"RIDERS OF THE DAWN"
Zane Grey

"THE DWELLING PLACE OF LIGHT"
Winston Churchill

"THE MONEY CHANGERS"
Upton Sinclair

"THE SPENDERS"
Harry Leon Wilson

"THE KILLER"
Stewart Edward White

JACK CONWAY, *Director*

Recent Release:

"RIDERS OF THE DAWN"
Adapted from ZANE GREY'S "Desert Of Wheat"

Early Fall Releases:

"THE DWELLING PLACE OF LIGHT"
By Winston Churchill

"THE MONEY CHANGERS"
By Upton Sinclair

"THE U. P. TRAIL"
By Zane Grey

"THE SPENDERS"
By Harry Leon Wilson

"THE SERVANT IN THE HOUSE"
By Charles Rann Kennedy

Legend
FILM
PRODUCTIONS

WITH

Miss EDNA SHIPMAN

AND

Mr. JOHN JUNIOR

ARE

BUILT TO PLEASE

Scenarios by
TREVE COLLINS, Jr.

Directed by
TEFFT JOHNSON

Under the Personal Supervision of
WILLIAM BOWEN

Legend Film Productions
Incorporated

SUITE 305

47 West 42nd Street, New York City

MURRAY HILL 3139

JOHN

JUNIOR

EDNA

SHIPMAN

TEFFT

JOHNSON

TREVE COLLINS, Jr.

Scenario Writer

ORIGINALS TITLES CONTINUITIES

SCENARIO EDITOR

Legend Film Productions, Inc.

New York City

ALL BAD
LITTLE MOVIES
WHEN THEY
DIE GO TO
RALPH SPENCE

THE EASONS

REAVES
Author-Director-Actor

BREEZY
Youngest Star in the Business

JIMSY
Leads

Our work has demonstrated that
EASON-MADE means MONEY-MADE

"NINE TENTHS OF THE LAW" with *Mitchell Lewis*

"HUMAN STUFF" with *Harry Carey*

"BLUE STREAK McCOY" with *Harry Carey*

"THE TEXAS KID" with *Hoot Gibson & "Breezy" Eason*

"A MAN'S COUNTRY"

And six other features to follow with Art Acord

A Chat with Producers

It is not a question of finding a market for your picture, but the most profitable market.

Our activities and business relations extend over the entire world.

Our organization is perhaps the most complete of its kind in the motion picture business.

We have had pictures that were seemingly unmarketable that we have made profitable.

We have backed the productions which we handled with the most intensive kind of exploitation and salesmanship.

We have foreign affiliation which facilitate our export sales.

And we have what is perhaps the most valuable asset, the confidence of the market.

We know the market's demands.

C. B. PRICE CO., Inc.
1446 BROADWAY, N. Y. C.
Bryant 799

FOR NORMA TALMADGE

"THE PROBATION WIFE"

FOR CONSTANCE BINNEY

"ERSTWHILE SUSAN"

"THE STOLEN KISS"

"39 EAST"

"SOMETHING DIFFERENT"

FOR DOROTHY DALTON

"IN MEN'S EYES"

FOR BILLIE BURKE

"AWAY WENT PRUDENCE"

KATHRYNE STUART

FAMOUS PLAYERS-LASKY (Eastern Studio)

FEATURE PHOTODRAMAS

AL. ROCKETT
Asst. Gen. Mgr.

R. R. ROCKETT
President

Our First Production

"THE TRUANT HUSBAND"

(A Cosmopolitan Magazine Story)

By Albert Payson Terhune

Adapted for Screen by Daniel Frederick Whitcomb

ROCKETT FILM CORPORATION

229-231 Markham Building — 6372 Hollywood Boulevard
Hollywood, California

J. Gordon Cooper

Director

HERBERT RAWLINSON

in

Chief Wm. S. Flynn's Secret Service Stories

BENNY LEONARD

in

"The Evil Eye"

(Serial)

MANAGEMENT EDWARD SMALL

DAL CLAWSON

—ASSOCIATED WITH—

R. A. Walsh Productions

ADDRESS

BIOGRAPH STUDIO, New York

TRAVERS VALE

Director

Wm. A. Brady's Great Sensational Play, "LIFE"

* * * * *

Directed for Two Years The Ethel Clayton Productions, including—"A Soul Without Windows", "The Madness of Helen", "The Journey's End", "The Witch Woman", "The Woman Beneath", "The Dormant Power", "Easy Money", "The Man Hunt", "The Bondage of Fear", etc.

* * * * *

Directed The Alice Brady Productions, including "The Dancer's Peril", "Darkest Russia", "Betsy Ross", "The Divorce Game", "The Spurs of Sybil", "A Self-Made Widow", etc.

* * * * *

Directed June Elvidge in "The Bluffer", "A Woman of Redemption", "The Quickening Flame", "Joan of the Woods", etc.

* * * * *

Directed Gail Kane in "The Scarlet Oath", "The Men She Married", etc.

Directed for Three Years all the Famous Biograph Productions.

* * * * *

Directed other Stars, including Montagu Love, Barbara Castleton, Louise Huff, Carlyle Blackwell, Muriel Ostriche, Frank Mayo.

Address: FRIARS CLUB
New York City

M.P.D.A.

GEORGE ARCHAINBAUD

DIRECTOR *M. P. D. A*

THOMAS N. HEFFRON
DIRECTOR

Here Are Extracts From Wid's
On My Two Latest Productions

HERE'S SOMETHING ALTOGETHER DIFFERENT FROM THE AVERAGE RUN

Robert Warwick in
"THE CITY OF MASKS"
Paramount-Artcraft

DIRECTOR.....Thomas Heffron
AS A WHOLE.....Author's fantastic handling of commonplace plot and splendid work of director make this highly enjoyable.
STORY....In its elementals very conventional but treatment makes it delightful.
DIRECTION....Splendid, particularly fantastical bits and comedy scenes.
PHOTOGRAPHY.....Excellent
LIGHTINGS.....Fine
CAMERA WORK.....Very good

Here's a picturization of a story that George Barr McCutcheon must have written while in a very capricious mood. And it is a very fine picturization of it. Both scenario writer and director adapted themselves to the story's spirit in splendid style.

Too much can not be said of Director Heffron's fine touches. Besides catching the proper spirit of the make-believe scenes he has introduced, a wealth of comedy detail that registers as practically sure-fire. And again he has had an unusually large cast to deal with and has handled his work in this line without confusion, at the same time giving each of the many performers an opportunity to register a distinct character.

COMEDY AND WHIMSY OF THIS WILL CERTAINLY REGISTER

COWBOY STAR APPEARS IN TYPICAL WESTERN THAT'S SURE TO PLEASE

Buck Jones in
"FIREBRAND TREVISON"
Fox

DIRECTOR.....Thomas N. Heffron
STORY.....Nothing greatly out of the ordinary, but it hits on high with its thrills from first to last.
DIRECTION.....Very satisfactory
AS A WHOLE....Typical western stuff but well handled from every angle while star shows to fine advantage.

And it has a number of good thrills, to say nothing of the usual trick riding and the like.

Typical though it is in these respects, "Firebrand Trevison" goes many of its contemporaries several points better because of the admirable treatment it has received from Director Heffron. He keeps the action going at a fine clip throughout and wastes no time getting into his story. Once in it he isn't inclined to let the interest drop by turning his attention to unnecessary details.

YOU WON'T HAVE ANY TROUBLE WITH THIS ONE IT'S THERE

Now Producing Albert Payson Terhune
Cosmopolitan Story

"TRUANT HUSBANDS"

RELEASING ARRANGEMENTS TO BE ANNOUNCED SHORTLY

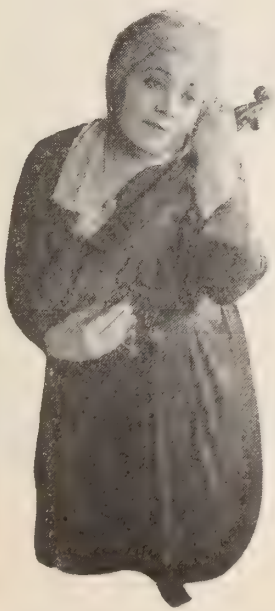
VERA GORDON

The Mother in "HUMORESQUE"

"Too much cannot be said of Miss Gordon's performance. Possibly it is the screen's greatest performance."—*Wid's.*

"Vera Gordon is the incarnation of what, after all is, the most interesting type in all the world—a mother. She is the most perfect representation of motherhood I have ever seen. All the strong currents of mother feeling, affection, fear, tenderness, apprehension, gloating, pride and joy stream from her face in an overwhelming tide."—*From an editorial by Dr. Frank Crane in the New York Globe.*

"Vera Gordon does one of the finest pieces of acting that the screen has ever seen. It is worth the price of admission alone just to see her acting."—*Exhibitors Trade Review.*



"I call the work of Vera Gordon perfectly matchless. It is a magnificent piece of work . . . my hat is still off to Miss Gordon."—*Alan Dale in the American.*

"It is the mother character we love. Vera Gordon plays it and although many believe that a beautiful girl is needed for a heroine in the movies, she is the greatest heroine we have ever seen. We cry with her and we are not ashamed to admit it."—*N. Y. Tribune.*

"In an excellent cast, Vera Gordon is conspicuous by her performance . . . Vera Gordon remains the actual star of the work throughout."—*N. Y. Times.*

"The work of Vera Gordon is superb in its manifestation of heart hunger."—*M. P. News.*

"Miss Gordon knows the woman she portrays."—*M. P. World.*

HARRY GARSON

Producing Director of

GARSON PRODUCTIONS

announces

CLARA KIMBALL YOUNG

in a series of bigger and more elaborate drama plays, first of which will be

"HUSH"

from the original story by

SADA COWAN

Authoress of "Why Change Your Wife," etc.

AFTER WHICH

CLARA KIMBALL YOUNG

will be seen at intervals of ten weeks in a dramatic film of exceptional interest distributed through selected exchanges throughout the world.

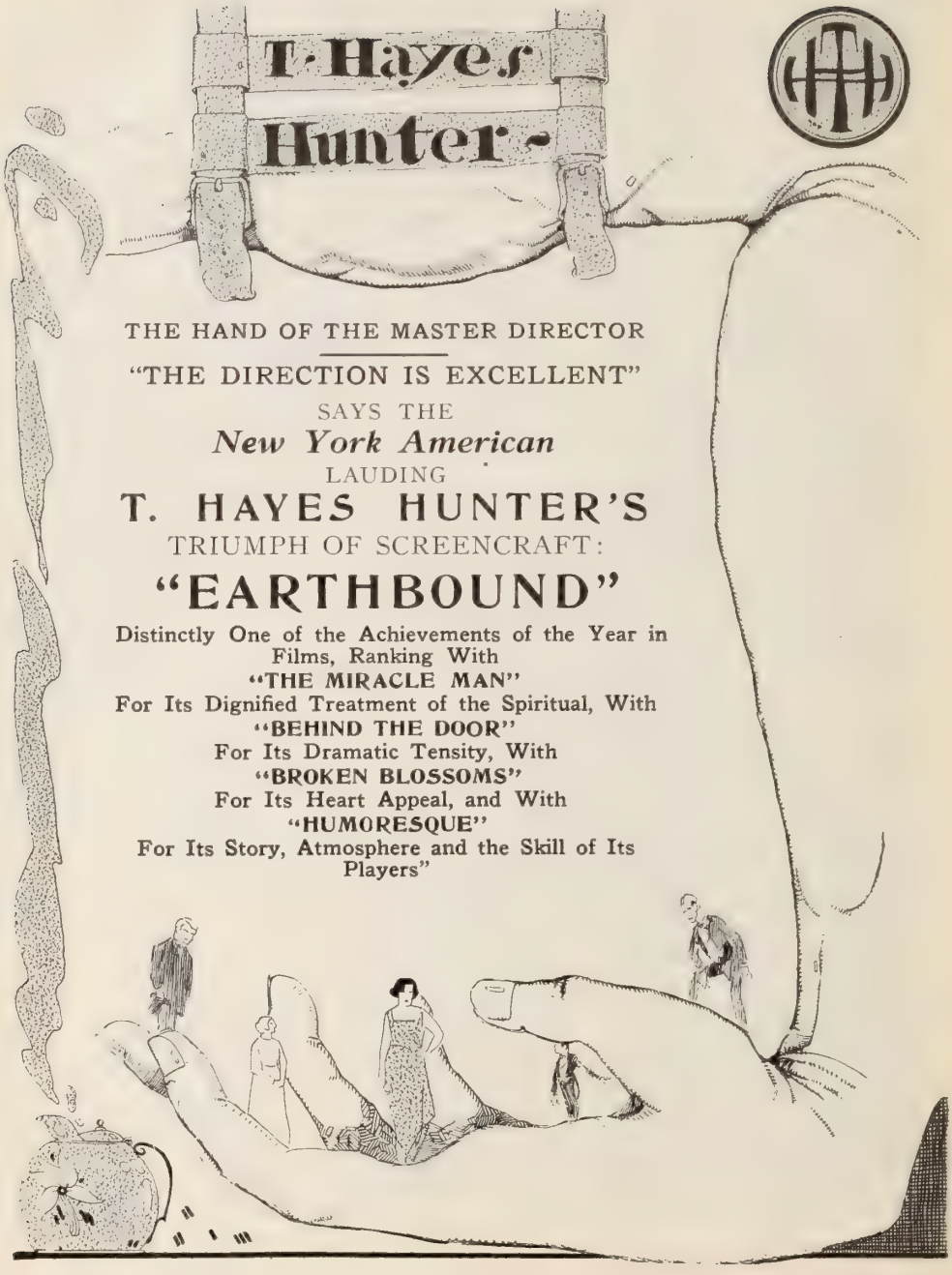
GARSON PRODUCTIONS

3 East 44th St.
New York

1845 Allesandro St.
Los Angeles, Calif.

Harry L. Reichenbach
General Manager

CLARA KIMBALL YOUNG



THE HAND OF THE MASTER DIRECTOR

"THE DIRECTION IS EXCELLENT"

SAYS THE

New York American

LAUDING

T. HAYES HUNTER'S

TRIUMPH OF SCREENCRAFT:

"EARTHBOUND"

Distinctly One of the Achievements of the Year in Films, Ranking With

"THE MIRACLE MAN"

For Its Dignified Treatment of the Spiritual, With

"BEHIND THE DOOR"

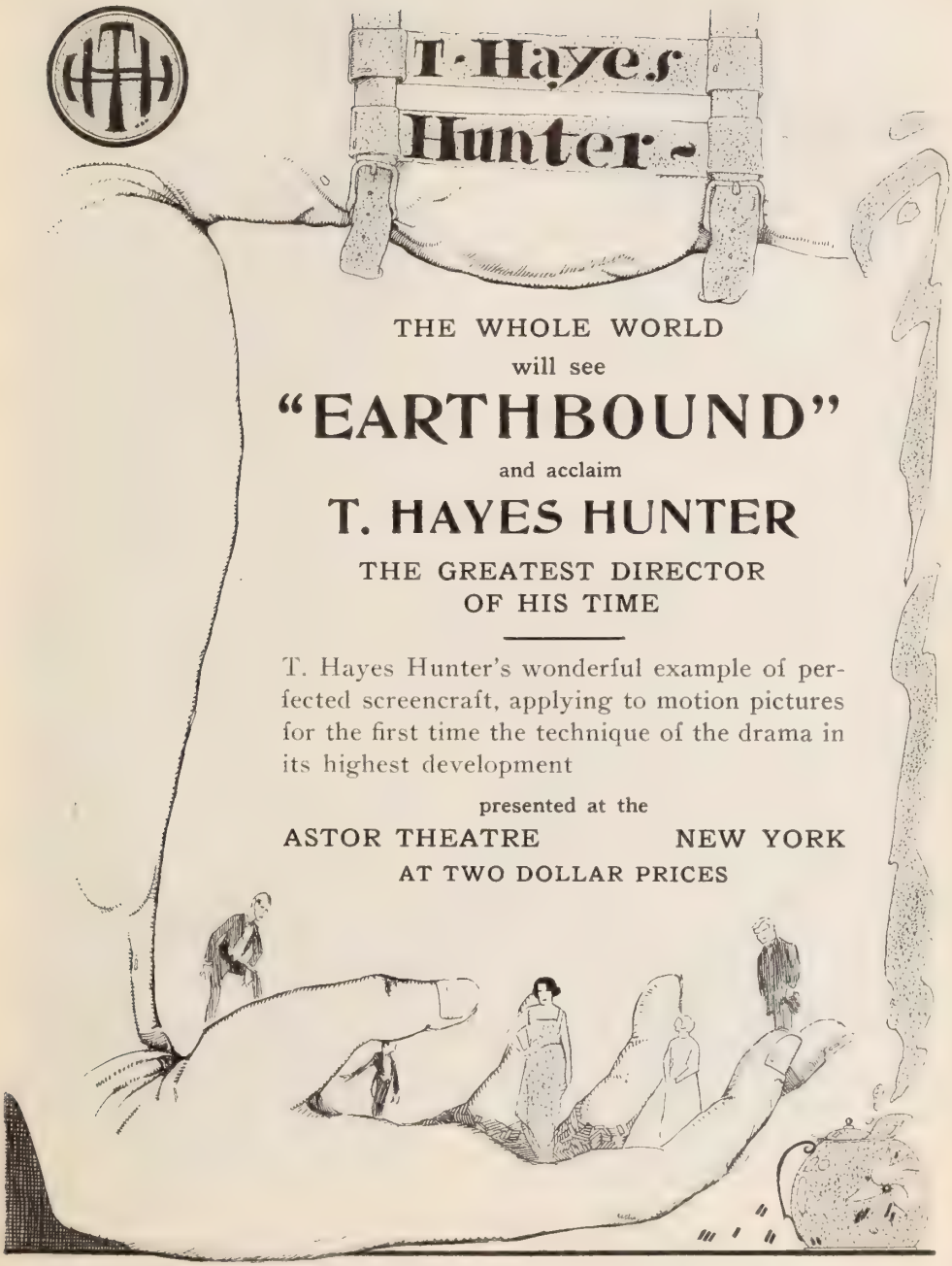
For Its Dramatic Tensity, With

"BROKEN BLOSSOMS"

For Its Heart Appeal, and With

"HUMORESQUE"

For Its Story, Atmosphere and the Skill of Its Players"



THE WHOLE WORLD

will see

"EARTHBOUND"

and acclaim

T. HAYES HUNTER

THE GREATEST DIRECTOR
OF HIS TIME

T. Hayes Hunter's wonderful example of perfected screencraft, applying to motion pictures for the first time the technique of the drama in its highest development

presented at the

ASTOR THEATRE NEW YORK

AT TWO DOLLAR PRICES

MEMBERS OF W. S. CAMPBELL'S STAFF

Producing Chester Comedies

HARRY BURNS
Assistant Director
Member of the A. D. A.

HAP. H. WARD
Character Comedian

LEE GARMES
Cinematographer

JOHN I. JACKMAN
Technical Director

MRS. "BOB" McKENZIE
Characters and
General Business

IDA MAY McKENZIE
The Little Leading Lady

W. S. CAMPBELL

Producer - Director

Chester Comedies

Irvin V. Willat Productions are made by a man who has climbed to the position of producing director on the solid foundation of the knowledge of every detail which goes into the making of pictures. He has never made a bad picture. Does this mean anything to you Mr. Exhibitor? Think it over. Among his productions are found all types of story including "The Zeppelin's Last Raid;" Chas. Ray's snow drama, "The Law of the North;" the melodrama, "The Midnight Patrol;" the propaganda picture, "False Faces;" the sea classics, "Behind the Door" and "Below the Surface." His first independent picture is a human heart interest drama "DOWN HOME." Book it, you can't go wrong.

W. W. Hodkinson Corpn. **Pathé Exchanges**

Paul E. Eagler

CINEMATOGRAPHER

Six years with Thos. H. Ince. One year photographing Chas. Ray. Three years on Specials direction Irvin V. Willat. Last two years Head Cameraman Thos. H. Ince.

HOLLYWOOD **CALIFORNIA**

Jacob Lantz

HARRY SEMELS

— UNDER THE DIRECTION OF —

Mr. George B. Seitz

IN

"BOUND AND GAGGED"
"PIRATE GOLD"
"VELVET" and
"ROGUES AND ROMANCES"

1919 1920 1921

Warner Oland

PATHE STAR

William N. Bailey

LEADING MAN

PATHE SERIALS

Produced by

GEORGE B. SEITZ, Inc., N.Y.C.

Marguerite Courtot

Pathe Star

Current Release

"Rogues and Romance"

Ernest C. Warde

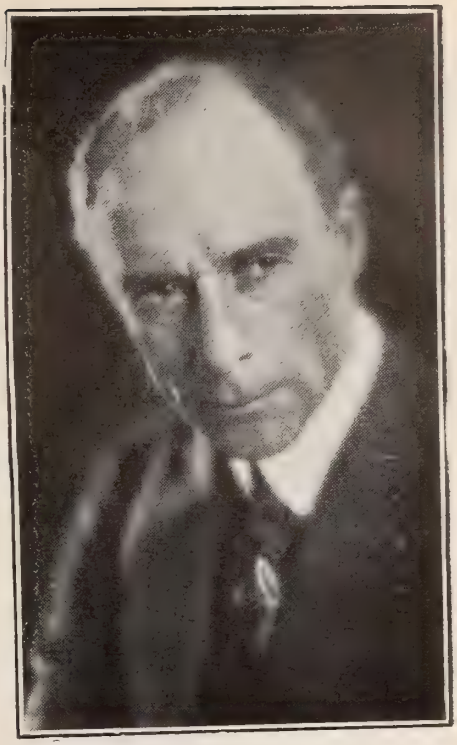
RECENT RELEASES

"The Devil To Pay"
BRUNTON SPECIAL

"The Lord Loves the Irish"
"The Green Flame"
"The House of Whispers"
"No. 99"
J. WARREN KERRIGAN

"The World Aflame"
FRANK KEENAN

"The Man in the Open"
DUSTIN FARNUM



Kenneth Harlan

Now in the East

Recent Releases

Goldwyn—"GOING SOME"
All Star Cast

Goldwyn—"THE PENALTY"
All Star Cast

Metro—"Love Honor and Obey"
All Star Cast

First Nat'l—"Dangerous Business"
with Constance Talmadge

Management

EDWARD SMALL

EDMUND GOULDING

DIRECTOR

Management EDWARD SMALL

59 West 44th Street
New York City
Phone: 2500 Vanderbilt

166 Schraftsbury Ave.
London, England
Phone: 4070 Gerrard

GEORGE FAWCETT

DIRECTOR, AND
CHARACTER PARTS

Roy Stewart

LATE RELEASES

"Riders of the Dawn"
From Zane Grey's "Desert of Wheat"

"The U. P. Trail"
By Zane Grey

"Money Changers"
By Upton Sinclair

"Prisoners of Love"
With Betty Compson

"The Devil To Pay"
A Brunton Special

LOUIS B. MAYER

Presents

MILDRED HARRIS CHAPLIN

in

"FIRST NATIONAL" Attractions

Helene Chadwick

Late releases

"Black Pawl"

"Scratch My Back"

"The Cup of Fury"

for Goldwyn

CHARLES GERRARD

FRED FISHBACK

Comedies

M. P. D. A.

WALTER MILLER

LEADS

LUCILLE
LEE
STEWART

EDWARD GRIFFITH

DIRECTOR

J. N. NAULTY—GARDNER HUNTING
PRODUCTIONS

Next Release
ALICE JOYCE
in
"THE VICE OF FOOLS"

Current Releases
CORINNE GRIFFITH
in
"THE GARTER GIRL"
"BAB'S CANDIDATE"

JOHN CUMBERLAND

130 WEST 44th STREET
NEW YORK CITY

William Moran

Recent Releases:

"Into the Light"
"The Green Flame"
"Right or Wrong"
With Lottie Pickford
"Headi"
Produced by Prizma
"The Path She Chose"
"The Beggar in Purple"

Address:
Actors Association
6412 Hollywood Blvd.
Hollywood, Cal.

RALPH LEWIS

WHAT WOMEN LOVE
PRISONERS OF LOVE
SOWING THE WIND

VERA LEWIS

NURSE MARJORIE with Mary Miles Minter
A FULL HOUSE with Bryant Washburn
THE POOR SIMP with Owen Moore

And Also: Allen Holubar's first production to be released by First National; title to be announced

ADDRESS: 8221 DE LONGPRE AVENUE · HOLLYWOOD, CAL.

DEL ANDREWS

Associated with Thomas H. Ince Productions

Released Through
ASSOCIATED PRODUCERS, INC. **CULVER CITY, CAL.**

TOD BROWNING

DIRECTOR of

"THE VIRGIN OF STAMBOUL"

Director and Author of

"OUTSIDE THE LAW"

Now In Preparation

EARL METCALFE

(*Leading Man*)

FOX FILMS

Late releases

"The Battler"
"While New York Sleeps"
"The Garter Girl"
"The Chamber Mystery"
"The Face at the Window"

Address. LAMBS CLUB

LOWELL SHERMAN

"WAY DOWN EAST" "THE JURY OF FATE"

"THE NEW YORK IDEA"

——DIRECTION OF A. H. WOODS——

MORT (PEB) PEEBLES

Two half years Mack Sennett

Two half years co-directing Larry Semon Co.

At present Fox Sunshine Comedies

Supervision Hampton Del Ruth

A. D. A.

William Parke

Director of the Following Releases

THE PALISER CASE
with Pauline Frederick

OUT OF THE STORM
Eminent Authors' Release

A WOMAN WHO UNDERSTOOD
with Bessie Barriscale

BEACH OF DREAMS
with Edith Storey

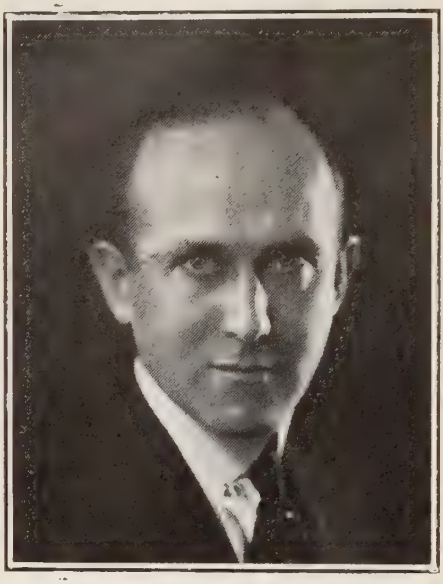
Address
BOX 20, WID'S DAILY
Hollywood, California

UNA TREVELYN

Early Fall Releases—
"THE DEVIL'S PASS KEY"
and "WHAT DO MEN WANT"

A LOIS WEBER PRODUCTION

C. GRAHAM BAKER, *Associate Editor*



VITAGRAPH COMPANY

Recent Adaptations:-

"The Fortune Hunter"
EARLE WILLIAMS

"The Vice of Fools"
ALICE JOYCE

"The Whisper Market"
and
"The Broadway Bubble"
CORINNE GRIFFITH

Dallas M. Fitzgerald

Metro Director

"The Price of Redemption," starring Bert Lytell

"Blackmail," starring Viola Dana

In Preparation, "Cinderella's Twin"
starring Viola Dana

Address Metro Studios
Hollywood, California

Wallace Worsley

Director

"The Little Shepherd of Kingdom Come," with Jack Pickford. "The Street Called Straight." "The Penalty," Release in September. "To the Highest Bidder." Now Directing for Goldwyn.

Donald Cameron

Leads with
Vitagraph Co. for one year

Leads with
Margaret Anglin
in "Lady Windermere's Fan"
"Beverly's Balance"
"The Divine Friend"

Louis Mann
in "The Bubble"

Fay Bainter
in "East is West" (Astor Theatre, New York, seasons of 1919 and 1920)

Latest Picture
Lead in "The Silent Barrier"
Directed by William Worthington.

Address: c/o
THE PACKARD LIBRARY
NEW YORK CITY

O'CONNOR

Mary

Vice-President Screen Writers Guild

Editor
SCENARIO AND FILMS

Current Continuity:
"SINS OF ROSANNE"

Famous Players—Lasky Corp'n

Loyola

CHARACTERS

CURRENT RELEASES:
"Harriet and the Piper"
with Anita Stewart

"Old Dad"
with Mildred Harris Chaplin

"Blindness"
with Mary Miles Minter

7002 Hawthorn Avenue, Hollywood—Telephone 577927

Burton King

Independent Producer

Cullen Landis

Now With Goldwyn

Recent Releases:

"THE GIRL FROM OUTSIDE"
"GOING SOME"
"UPSTAIRS"
"PINTO"

Early Fall Releases:

"IT'S A GREAT LIFE"
"BUNTY PULLS THE STRINGS"

SIDNEY TOLER'S SUCCESSES

On the Stage

"GOLDEN DAYS" (Geo. C. Tyler). "THE LAW AND THE WOMAN" (A. H. Woods). "THE RAG O' TAG MAN" (Sam H. Harris). "THE INNOCENCE OF YOUTH" (Woods and Durant). "THE BELLE OF RICHMOND." "THE DANCING MASTER." "THE MANTHEY LEFT BEHIND." "LITTLE SHEPHERD OF KINGDOM COME.

On the Screen

"THE TIGER LADY," (With Hope Hampton, personal direction Maurice Tourneur). "DAY DREAMS" (A super-feature in preparation). "PLAYTHINGS "(With Lewis Cody and Fritzie Brunette).

Special stories by appointment, 200 West Seventieth Street, New York

M. Paul Cazeneuve

Member of Syndicate A. D.
Paris, France

1920 PRODUCTIONS

"SPIRIT OF GOOD" (Traverse)

"THE IRON HEART" (Traverse)

"HER HONOR THE MAYOR" (Percy)

"THE SQUARE SHOOTER" (Jones)

"SUNSET SPRAGUE" (Jones)

WILLIAM FOX WEST COAST STUDIO
HOLLYWOOD CALIFORNIA

SARAH Y. MASON

writing for

Selznick Pictures Corporation

CURRENT RELEASES

"BRIGHT SKIES"	- -	with Zasu Pitts
"THE HEART OF TWENTY"		with Zasu Pitts
"HELD IN TRUST"	- -	with May Allison
"HIS WIFE'S NAME"	(Working Title)	with Owen Moore

Anna Q. Nilsson

"LUCK OF THE IRISH"
"IN THE HEART OF A FOOL"
"FIGHTING CHANCE"
"IDOLS"

NELSON MAC DOWELL

Eccentric Heavies and Characters

Late Releases—"Riders of the Dawn." "Going Some." "Down Home." "Last of the Mohicans." "Jacques of the Silver North."

Address

ACTORS' ASSOCIATION
HOLLYWOOD CALIFORNIA

EMMETT J. FLYNN

Directing Special Productions for William Fox

Coming

"THE MAN WHO DARED"
with William Russell

"THE UNTAMED"
with Tom Mix

For Fall Release

In Preparation
Mark Twain's Epoch Novel

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"

With All Star Cast

MERLE JOHNSON

Selznick Staff

Originals and Continuity

Recent Releases

"CONTINUITY"

Herbert Kaufman Weekly Series

"The Road of Ambition"

Eugene Pallette

Leads

"FAIR AND WARMER"
"ALIAS JIMMY VALENTINE
"PARLOR, BEDROOM AND BATH"
"FINE FEATHERS"

PAUL WEIGEL

Current Releases

"UNDER CRIMSON SKIES"
"BREATH OF THE GODS"
"RIGHT OR WRONG"
"THE MASTER STROKE"
"THE RED LANE"
"MERELY MARY ANN"
"KISMET"

Hollywood, Cal. Actors' Association

Corinne Griffith

NORMAN DAWN

15 Years in Pictures

7 Years Scenic Cinematographer, 5 Years Multiple-Exposure and Trick Photography Expert. Last 3 years Directing FOR UNIVERSAL—2 and 5 Reel Features

Including

"SINBAD," "THE ETERNAL TRIANGLE," "LASCA," "A TOKIO SIREN," "THE ADORABLE SAVAGE," "WHITE YOUTH," ETC.

Chester M. Franklin

Director

Now with
Famous-Players-Lasky

Just completed Bebe Daniels'
First starring vehicle for Realart

Assisted by
CHAS. WATT

TENNY WRIGHT

Assisted in Production of

"MILESTONES" *and*
"PARTNERS OF THE NIGHT"
for GOLDWYN

"HER UNWILLING HUSBAND"
with BLANCHE SWEET

"THE BROKEN GATE"
with BESSIE BARRISCALE

ADDRESS
Wid's Daily, Hollywood, Calif.

James Patrick Hogan

Directing

WILLIAM FOX PRODUCTIONS

GERALD PRING

"MILESTONES"—Goldwyn

"PALACE OF DARKENED WINDOWS"—Selznick

BETTY COMPSON'S SECOND STARRING PRODUCTION

1198 N. Los Robeles - Pasadena, Cal.
Fair Oaks 2551

Louis Allen Browne

Original Stories ..... Continuities ..... Adaptations

AUTHOR OF:

(Originals)

MISS GEORGE WASHINGTON
Marguerite Clark
THE SOAP GIRL...Gladys Leslie
GOOD DODD.....Walter Hiers
GAS LOGIC
Mr. and Mrs. Sidney Drew
SOONER OR LATER
Owen Moore
KNOW YOUR NEIGHBOR
Christie
BRAVE MR. BUTTS.Mack Swain
PUTTING IT OVER.....Special
LAND OF OPPORTUNITY
Ralph Ince
THE GREAT AMERICAN
Ralph Ince
MAROONED HEARTS
Conway Tearle
DON'T ANNOUNCE YOUR MARRIAGE .....Special
A MAN'S WORD..Conway Tearle

CO-AUTHOR:

SPOTLIGHT SADIE..Mae Marsh
PLEASE GET MARRIED
Viola Dana

ADAPTATIONS:

THE HONOR OF HIS HOUSE
THE WAY OF A MAID
A DANGEROUS PARADISE

Writing for Selznick Pictures Corp.

Address, **SELZNICK STUDIO**

West Fort Lee, N. J.

NEVA GERBER

— Starring in —

BEN WILSON PRODUCTIONS

WILLIAM H. TOOKER

Character Leads

THE MISSIONER IN
"RETRIBUTON"
Working Title

WM. CHRISTY CABANNE

George MacQuarrie

Dramatic Leads

"THE IDOL DANCER"
with D. W. Griffith

"THE LOVE FLOWER"
with D. W. Griffith

"THE HONOR OF THE HOUSE"

"THE WHISPERING MARKET"

Priscilla Dean

DIANE PASCALE

1808 Whitley Avenue
Hollywood, Cal.

Phone 578540 or Wid's Daily
Hollywood

FONTINE LA RUE

Leads and Heavy Leads

Address

ACTORS' ASSOCIATION
Hollywood, California

LYNN F. REYNOLDS

Directing TOM MIX

Fox Pacific Coast Studios

H. TIPTON STECK

Screen Author

Announces the *Adaptation* and *Scenario* of

"THE LEOPARD WOMAN"

J. Parker Read, Jr. Production

of Stewart Edward White's Famous Novel
for Associated Producers Inc. Featuring

LOUISE GLAUM

Address
1741 N. Cherokee Ave., Hollywood, Calif.
Phone Hollywood 4428

RUSSELL SIMPSON

Leads

Early Fall Releases

"BLACK PAWL"

"LAHOMA"

"OUT OF THE DUST"

"BUNTY PULLS THE STRINGS"

"THE BRANDING IRON"

5158 Hollywood Blvd.
Hollywood, Cal.

Jackie Saunders

Late Releases:

"MIRACLE OF LOVE"
For Cosmopolitan

"DAD'S GIRL"
Selznick

Just Completed:

"THE SCUTTLERS" *and*
"DRAG HARLEN"
With William Farnum

Directed by
J. Gordon Edwards

HOLLYWOOD BOULEVARD *and*
CAHUENGA AVENUE

The location of the
HOLLYWOOD BRANCH
of the
SECURITY TRUST AND SAVINGS BANK
of Los Angeles

The most convenient bank for those of the profession engaged in work on the West Coast

John Griffith Wray

Director

卐

Thomas H. Ince Studios

"HOMESPUN FOLKS"
"BEAU REVEL"

Thomas H. Ince Specials

Ashley Miller, M.P.D.A.

Director General

卐

COMMUNITY PRODUCTIONS
Incorporated New York

JACK PICKFORD

ALFRED GREEN

Director

Recent Releases:

"THE DOUBLE DYED DECEIVER"
By O. Henry

"THE MAN WHO HAD EVERYTHING"
By Ben Ames Williams

To Be Released Soon:

"JUST OUT OF COLLEGE"
By George Ade

Goldwyn Studios

Wesley Ruggles

Directing J. Parker Read Jr. Productions

First Associated Producers' Release

STEWART EDWARD WHITE'S

"THE LEOPARD WOMAN"

Starring LOUISE GLAUM

WHEELER OAKMAN

Leads

"SPOILERS"

"NE'ER DO WELL"

"MICKEY"

"VIRGIN OF STAMBOUL"

"WHAT WOMEN LOVE"

"OUTSIDE THE LAW"

ROY H. MARSHALL

Director

Current Releases:

"HIS OWN LAW"—*Featuring Hobart Bosworth*
J. Parker Read Jr. Productions—Distributed by Goldwyn

"BUCKO MACALLISTER"—*Featuring Hobart Bosworth*
J. Parker Read Jr. Productions—For Early Release

Alec B. Francis

Early Fall Releases:

"EARTHBOUND"

"THE MAN WHO HAD EVERYTHING"

"BLACK PAWL"

For Goldwyn

WILLIAM P. S. EARLE

NOW
DIRECTING

SELZNICK PICTURES

CURRENT PRODUCTION

CONWAY TEARLE

IN

"THE ROAD OF AMBITION"

FRANK SHAW . . . . . ASSISTANT
WILLIAM WAGNER PHOTOGRAPHER

TITLES **TOM BRET** SCENARIOS

NOW writing titles for the Nick Carter series, the Billy B. Van comedies, Ruge comedies, Skandia features, Reelcraft specials, Pathe-Drew comedies, etc.

Just finished Nathan Hirsh's big six-reeler, *"The Evolution of Man,"* also *"The Son of Civilization," "The Woman in Black,"*, 32 reels; *"Blind Love," "The Birth of a Race," "The Flame of Life,"* and *"A Thousand Smiles at the Thousand Isles,"* the big scenic special for the Argus Enterprises of Cleveland.

Tom Bret has been pronounced by the *Dramatic Mirror* "the most successful film editor in the world" and by Zit, of the *New York Journal* as a "master of art captioning." All the other New York newspapers and trade papers have spoken in highest praise of his work.

Mr. Producer, do not trust your expensive property to the care of a film assassin—the best titling and editing is the only sort that will sell your picture today.

Call TOM BRET
Bryant 7690
Bryant 7691

Suite 605-11 Candler Building
220 West 42d Street
New York

George W. Terwilliger

Directed All Star Stage Women's
War Relief Series

VITAGRAPH

Alice Joyce in "Slaves of Pride," "Sporting Duchess,"
"Dollars and the Woman"

METRO

All star cast in "The Marriages of Mayfair"
Bert Lytell in "The Misleading Lady"

Thomas W. Ross

—METRO—

Harvey Clark

as

"Sam Sibley"

In The Goldwyn Picture

"MILESTONES"

Jacques Jaccard

Producing Director

Vernon Dent

Playing Heavies

in

Hank Mann Comedies

"I'm going to step out this fall— Watch my Smoke."

Address: WID'S DAILY
Hollywood, Cal.

JACK FORD

DIRECTOR

Recent Release:

"MARKED MEN"

Early Fall Release:

"HITCHING POSTS"

(Working Title)

Released by Universal

Management:
LICHTIG & ROTHWELL

HARRY SCHENCK

Eleven years in the business

Past year with Thomas H. Ince

Now associated with John Ray in directing the first release for Associated Producers

Address:

THOMAS H. INCE STUDIOS
CULVER CITY, CALIF.

ROWLAND LEE

Directing

HOBART BOSWORTH

in

J. PARKER READ Jr.

PRODUCTIONS

for

Associated Producers

Lloyd T. Whitlook

LEADS

"CURTAIN"

"SEE MY LAWYER"

"SCRATCH MY BACK"

"ONE MAN IN A MILLION"

OLLIE L. SELLERS

DIRECTOR

C. R. Macauley Photoplays, Inc.
Productions

"WHEN BEAR CAT WENT DRY"
"THE GIFT SUPREME"
"SEEDS OF VENGEANCE"
"DIANE OF STAR HOLLOW"

LOUIS STEVENS

Now Writing Originals
and Continuities for the

THOMAS H. INCE STUDIOS
CULVER CITY CALIFORNIA

William Conklin

Current Releases:

"SEX"

"THE WOMAN IN THE SUIT CASE"

"BEAU REVEL"

"WHITE ASHES"

JEAN HERSHOLT

Directing and Acting

Appearing in:

"THE SERVANT IN THE HOUSE"

"MERELY MARY ANN"

"THE U. P. TRAIL"

"THE FOUR HORSEMEN OF THE APOCALYPSE"

Directed:

"THE GOLDEN TRAIL"

"THE SCARLET TIDE"

Released by Arrow Film

Address:

ACTORS' ASSOCIATION
Hollywood, California

LAURENCE TRIMBLE

Director

PERMANENT ADDRESS, c/o WID'S DAILY

HOLLYWOOD, CALIFORNIA

BRADLEY KING

Now Preparing Original Stories
and Continuities for

THOMAS H. INCE STUDIOS

"On the West Coast"

EUGENE BORDEN

Characters and
Juvenile Leads

"THE STEALERS"
W. Christy Cabanne Special

"THE LIAR"
With Virginia Pearson

"THE SLACKER"
With Emily Stevens

"DRAFT 258"
With Mabel Taliaferro

"REVELATION"
With Nazimova

Born in Paris

Hedda De Wolf Hopper

"VIRTUOUS WIVES"
With Anita Stewart

"ISLE OF CONQUEST"
With Norma Talmadge

"THE MAN WHO LOST HIMSELF"
With Wm. Faversham

"WILDERNESS FEAR"
A Selznick Special

"THE NEW YORK IDEA"
With Alice Brady

Harold Wells

JUVENILE LEADS

The "RUBE" HERO!

ADDRESS
LASKY STUDIOS
Hollywood, California

Gilbert Warrenton

Member, A. S. C.

Photographed "HUMORESQUE"

Now Photographing Famous Players-Lasky Productions

Characterizations *Direction*

Recent releases

"LADIES MUST LIVE"

Directed by George Loane Tucker
(Mayflower)

"THE SIN THAT WAS HIS"

Directed by Hobart Henley
(Selznick)

Permanent address:
1524 No. Bronson Avenue
Los Angeles, California

LULE WARRENTON

Frederick A. Thomson

M.P.D.A.

卐

Current Release:

Frank Mayo in "'BLACK' FRIDAY"

Re-issue:

"ISLAND OF REGENERATION"

GEORGE IRVING

DIRECTOR

⚜

"RAFFLES"

"THE BLUE PEARL"

"CHILDREN OF DESTINY"

"THE MISLEADING LADY"

ELMER FORST

(*EMILE E. VON FORST*)

Author of

"SYLVIA ON A SPREE"
"FOOLS AND THEIR MONEY"
"THE SPLENDID SIN"
"A SOCIAL PIRATE"

Forthcoming Release:

"OCCASIONALLY YOURS"
with Lew Cody

Address: 6029 Hollywood Blvd. Hollywood, Calif.

Francis E. Champury

Art Director

Formerly with

Yorke-Metro, Thanhauser, Reliance

Now with

Chester De Vonde Productions

BEN CARRE

ART DIRECTOR

Now Associated With

Marshall Neilan Productions

L. J. VERMILYEA

ART DIRECTOR

"Humoresque"
"Restless Sex"
"April Folly"
"The Cinema Murder"
"The Miracle of Love"

Now with Metro

Frank D. Ormston

Art Director

"KISMET"

FRED GABOURIE

Art Director

Two Years Manager Productions Jesse D. Hampton. Now in Charge of Exteriors for

"THE FOUR HORSEMEN OF THE APOCALYPSE"

CHARLES H. KYSON

ART DIRECTOR
ARCHITECT

THOMAS H. INCE
STUDIOS

CULVER CITY
CALIFORNIA

Milton Menasco

Art Director

with

Maurice Tourneur

Important First Run Houses

(continued from page 304)

Kearney
Empire
Lincoln
Colonial
Lyric
Rialto
Liberty
Norfolk
Auditorium
Omaha
Amusu
Strand
Muse
Rialto
Sun
Moon
Brandeis
Scotts Bluff
Orpheum
York
Sun

NEW HAMPSHIRE

Keene
Scenic
Manchester
Eagle
Star
Crown
Strand
Nashau
Colonial
Portsmouth
Olympia

NEW JERSEY

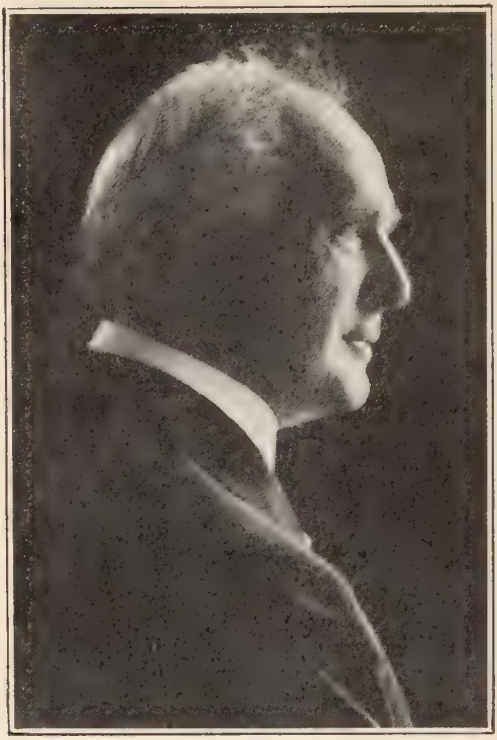
Atlantic City
Criterion
Virginia
Colonial
Cort
Liberty
Bijou
Park
City Square
Bayonne
Opera House
Burlington
Auditorium
Camden
Princess
Lyric
Grand
Plaza
Colonial
Garden
Dover
Playhouse
East Orange
Palace
Regent
U. S.
Palace
Elizabeth
Proctors
Capital
Jersey City
National
Strand
Keiths
Hackensack
Lyric
Eureka
Hoboken
Ideal
Lyric
U. S.
Strand
Casino
Bishop's
Lincoln
National
Montclair
Montclair
Morristown
Palace
Newark
Strand
Branford
Goodwin
New Brunswick
Opera House
Passaic
Montauk
Playhouse
Rialto
Baker
Paterson
Fox's American U. S.
Regent
Garden
Colonial
Virginia
Lyceum
Lyric
Plainfield
Proctors
Trenton
Strand
Trent
State St.
Rialto
Union Hill
Lincoln
Pastime
Temple

NEW MEXICO

Albuquerque
Lyric

NEW YORK

Albany
The Albany
Samuel Suckno
Leland
Regent
Keith's
Proctor's
Harmanus Bleecker Hall
Mark Strand
Clinton Square
Auburn
Morgan
Burtis
Grand
Batavia
Family
Grand
Binghampton
Strand
Kalwiah
Temple
Star
Symphony
Stones
Buffalo
Criterion
Strand
Shea's Hippodrome
Palace
Brooklyn
Loew's Metropolitan
Mark
Strand
Canandaigua
Liberty
Empire
Family
Cohoes
Opera House
Majestic
Dunkirk
Drohen Ave. Empire
Elmira
Regent
Far Rockaway
Strand
Glens Falls
Empire
Rialto
Gloversville
Hippodrome
Glover
Herkimer
Liberty
Richmond
Ilion
Big Ben
Jamestown
Opera House
Bijou & Mozart
Winter Garden
Kingston
Keeney's
Hallaway
Opera House
Orpheum
Y. M. C. A.
Little Falls
Hippodrome
Lithonian
Lockport
Temple
Malone
Grand
Mt. Vernon
Proctors



James O. Barrows

Character Actor

JUST ONE YEAR IN PICTURES

Recent Releases:

"THE LORD LOVES THE IRISH"
"KITTY KELLY, M.D."
"BROTHER AGAINST BROTHER"
"INFERIOR SEX"
"DOUBLE STANDARD"
"DANGEROUS TO MEN"
"WHEN THE DAWN CAME"
"ATHALIE"
"THE UNTAMED"
"DOWN HOME"

Exclusive Agents:
Actors' Association Hollywood 1945

Newburg
Cohn's

New Rochelle
La Rochelle
Hudson

Niagara Falls
Lumberg
Cataract
International

New York
Capitol
Strand
Rialto
Rivoli
Criterion
Broadway
Loews New York

Oneida
Madison

Oneonta
Strand
Oneonta

Plattsburgh
Clinton
Plattsburgh

Port Chester
Proctor's
Strand

Port Richmond
Palace

Poughkeepsie
Cohen's

Richmond Hill
Garden

Rome
Carroll
Lyric
Family

Rochester
Family
Strand
Rialto
Victory
Regent
Gordon
Fay's
Piccadilly

Syracuse
Plaza
Strand
Crescent
Eckel
Toy

Salamanca
Andrews
Strand

Saratoga
Congress

Schenectady
Proctor's
Palace
Albany
New Strand

Troy
Proctors
America
Griswald
Franklin Square
Keith's
Grand Opera House

Utica
Lumberg
Alhambra
Majestic
Avon
Colonial
De Luxe

Waterford
Casino

Watertown
Olympic
Avon

White Plains
Strand

Yonkers
Hamilton
Broadway
Orpheum
Proctor's

NORTH CAROLINA

Asheville
Princess
Grove Park
Strand

Charlotte
Imperial
Broadway
Ottway
Strand
Piedmont

Durban
Paris
Broadway
Orpheum

Greensboro
Bijou

Newborne
Athers
Masonic

Raleigh
Superba
Almo

Washington
New Washington

Winston-Salem
Broadway
Pilot

Wilmington
Victoria
Grand

NORTH DAKOTA

Bismarck
Bismarck
Eltinge

Devils Lake
Grand

Fargo
Liberty
Garrick

Grand Forks
Orpheum
Grand

Minot
Arcade
Strand

OHIO

Akron
Waldorf
Empress
Orpheum
Regent
Rialto
Strand
Colonial

Cincinnatti
Walnut
Strand
Gifts

Cleveland
Stillman
Euclid
Metropolitan
Regent
Alhambra
Standard
Strand
Orpheum
Miles
Mall
New Allen house building

Columbus
Colonial
Majestic
Alhambra
Dixie
Eastern
Grand
Southern
Pastime

Chillicothe
Sherman
Majestic
Royal
Queens

Canton
Strand
Liberty
Alhambra

Dayton
Strand
Majestic
Panditorium
Loew's Dayton
Alhambra

E. Liverpool
Ceramic
American
Strand
Jefferson

Hamilton
Grand
Jefferson

Lima
Regent
Faurot

Lancaster
Lyric
Hippodrome

WILLIAM BOYD

LEADING MAN

Now with Famous Players-Lasky

CLARENCE BADGER

DIRECTING

WILL ROGERS

WITH GOLDWYN

Lorain
Wonderland
Marion
Marion
Grand
Opera House
Mansfield
Majestic
Opera House
Newark
Auditorium
Portsmouth
Columbia
Lyric
Steubenville
Strand
Victoria
Springfield
Majestic
Princess
Fairbanks
Toledo
Loew's Valentine
Temple
Princess
Autheon
Alhambra
Colonial
Rivoli
Warren
Opera House
Dutchess
Hippodrome
Youngstown
Dome
Liberty
Strand
Park
Zanesville
Imperial
Casino
Liberty

OKLAHOMA

Oklahoma City
Empress

OREGON

Portland
Rivoli
Liberty
People's
Majestic
Columbia
Rex
Pendleton
Arcade
Salem
Liberty
Oregon

PENNSYLVANIA

Altoona
Olympic
Strand
Mishler
Boyer
Lyric
Victoria
Colonial
Allentown
Regent
Columbia
Hippodrome
Strand
Pergola
Butler
Majestic
Grand
Lyric
Braddock
Crystal
Family
Grand
Chester
Bijou
William Penn
Washburn
Connellsville
Orpheum
Easton
3rd St
Colonial
Erie
Majestic
Strand
Columbia
Harrisburg
Victoria
Columbia
Regent
Hazleton
Johnstown
New Park
Cambria
Nemo
Parkview
Grand
Mike Coll
McKeesport
Victor
Lyric
New Castle
Penn
Opera House
Regent
Star
Pittsburgh
Blackstone
Grand
Liberty
Olympic
Regent
Grand Opera House
Philadelphia
Stanley
Arcadia
Palace
Victoria
Market St.
Reading
Colonial
Arcadia
Princess
Scranton
Strand
Poli's
Warren
Liberty
Williamsport
Majestic
Keeney
Hippodrome
Wilkes-Barre
Strand
Rialto
Savoy
Westchester
Rialto
Opera House
Wyoming

RHODE ISLAND

Newport
Bijou
Colonial
Newport
Providence
Emery
Strand
Rialto
Liberty
Empire
Royal
Keith's
Pawtucket
Bijou
Imperial
Star
Woonsocket
Park
Laurier

SOUTH CAROLINA

Aberdeen
Lyric
Strand
Anderson
Bijou
Liberty
Charleston
Garden
Academy
Majestic
Columbia
Ideal
Rivoli
Broadway
Pastime
Lead
Homestake
Mitchell
Metropolitan
Rockhill
Palmetto

SOUTH DAKOTA

Sioux Falls
Princess
Strand
Colonial
Jewell
Liberty

TENNESSEE

Bristol
Columbia
Isis

RUTH ROLAND
Queen of Serials

Just completed "Ruth of the Rockies" taken from the story "Broadway Bab" by Johnston McCulley.
Now producing "The Avenging Arrow," a story of the early days of Southern California.

Address: BRUNTON STUDIOS

Hamilton Thompson

Scenario Editor

FOX FILM CORPORATION

"THE STORY IS THE THING"

Chattanooga
Rialto
Criterion
Alcazar
Strand
Signal
Fine Arts
Superba
York
Johnson City
Majestic
Knoxville
Loew's Vaudeville
Queen
Rex
Strand
Signal
Memphis
Princess
Loew's
Majestic
Empire
Strand
Savoy
Nashville
Elite
Strand
Bijou
Cresent
Fifth Ave.
Rialto
Orpheum
Knickerbocker
Loew's Vaudeville

TEXAS

Amarillo
Mission
Olympic
Austin
Queen
Majestic
Beaumont
Peoples
Trivoli
Brownsville
Queen
Dallas
Washington
Crystal
Jefferson
Hippodrome
Queen
Old Mill
Grand Central Palace
Mammoth
El Paso
Grecian
Rialto
Ft. Worth
Hippodrome
Phillips
Egypt
Palace
Queen
Bijou
Victor
Colonial
Isis
Strand
Galveston
Rex
Opera House
Queen
Houston
Zoe
Liberty
Lincoln
Palestine
Gem
Bist
Star
San Antonio
Grand
Empress
Princess
Royal
Texarkana
Saenger
Waco
Hipp.
Royal
Victor
Wichita Falls
Majestic
Empress

UTAH

Ogden
Alhambra
Ogden
Provo
Columbia
Salt Lake City
American
Paramount-Empress
Liberty
Kinema
Broadway

VERMONT

Burlington
Majestic
Rutland
Grand
Strand
St. Johnsbury
Please
Globe

VIRGINIA

Alexandria
Richmond
Ingomar
Charlottesville
Jefferson
Fredericksburg
Leader
Lynchburg
Trent
Norfolk
Well's
Granby
Strand
Newport News
Palace
Imperial
Rialto
Petersburg
Palace
Portsmouth
Olympia
New Orpheum
Richmond
Colonial
Isis
Bijou
Broadway
Odeon
Bluebird
Rex
Roanoke
American

WEST VIRGINIA

Charlestown
Rialto
Virginia
Burlew
Strand
Clarksburg
Robinson
Grand
Bijou
Fairmont
Dixie
Nekon
Huntington
Orpheum
Lyric
Martinsburg
Apollo
Wheeling
Liberty
Virginia

WASHINGTON

Albany
Glove
Rolfe
Aberdeen
Rialto
Bellingham
Liberty
Bremerton
Rialto
Dream
Centralia
Liberty
Grand
Dallas
Majestic
Ellensberg
Colonial
Everett
Orpheum
Everett
Star
Eugene
The Oregon
Eugene
Rex
Hoquiam
Dream
Arcade
Liberty
Kelso
Vogue

MONTAGU
LOVE

TECHNICAL DIRECTOR

RICHARD MURPHY

WITH

JOSEPH URBAN
COSMOPOLITAN PRODUCTIONS

FORMERLY OF

FAMOUS PLAYERS LASKY CO'S

EAST COAST STUDIOS

Medford
Liberty
Rialto.
Olympia
Roy
Seattle
Clemmer's Winter Garden
Clemmer
Strand
Coliseum
Rex
Liberty
Spokane
Clemmer
Liberty
Tacoma
Rialto
Liberty
Colonial
Victory
The-Dalles
Casino
Empress
Wenatchee
Liberty
Wenatchee
Walla Walla
American
Arcade
Liberty
Strand
Yakima
Liberty
Empire

WISCONSIN

Appleton
Elite
Majestic
Beloit
Rex
Majestic
Eau Claire
Eau Claire
Lyric
Unique
Fond du Lac
Orpheum
Bijou
Green Bay
Colonial
Orpheum
Hancock
Kerridge
Kenosha
Majestic
La Crosse
La Crosse
Bijou
Majestic
Milwaukee
Butterfly
Palace
Merrill
Alhambra
Princess
Strand
Colonial
New Garden
Madison
Grand
Strand
Fuller Opera House
Oshkosh
Opera House
Majestic
Orpheum
Racine
Bijou
Palace
Rex
Rialto
Rochester
Lawler
Empress
Sheboygan
Majestic
Rex
Wausau
Grand Opera House
Stuart
Superior
New Palace
Palace
Savoy
Grand
Broadway

WYOMING

Cheyenne
Cheyenne
Lyric
Princess
Cass-Goldwyn
Casper
Lyric
Lusk
Garden
Rock Springs
Oracle
Sheridan
Gem

PARCEL POST ZONE RATES (Domestic Mail Matter)

Weight in lbs	Local	1st Zone Up to 50 Miles	2d Zone 50 to 150 Miles	3d Zone 150 to 300 Miles	th Zone 300 to 600 Miles	5th Zone 600 to 1000 Miles	6th Zone 1000 to 1400 Miles	7th Zone 1400 to 1800 Miles	8th Zone Over 1800 Miles
1	$0.05	$0.05	$0.05	$0.06	$0.07	$0.08	$0.09	$0.11	$0.12
2	.06	.06	.06	.08	.11	.14	.17	.21	.24
3	.06	.07	.07	.10	.15	.20	.25	.31	.36
4	.07	.08	.08	.12	.19	.26	.33	.41	.48
5	.07	.09	.09	.14	.23	.32	.41	.51	.60
6	.08	.10	.10	.16	.27	.38	.49	.61	.72
7	.08	.11	.11	.18	.31	.44	.57	.71	.84
8	.09	.12	.12	.20	.35	.50	.65	.81	.96
9	.09	.13	.13	.22	.39	.56	.73	.91	1.08
10	.10	.14	.14	.24	.43	.62	.81	1.01	1.20
11	.10	.15	.15	.26	.47	.68	.89	1.11	1.32
12	.11	.16	.16	.28	.51	.74	.97	1.21	1.44
13	.11	.17	.17	.30	.55	.80	1.05	1.31	1.56
14	.12	.18	.18	.32	.59	.86	1.13	1.41	1.68
15	.12	.19	.19	.34	.63	.92	1.21	1.51	1.80
16	.13	.20	.20	.36	.67	.98	1.29	1.61	1.92
17	.13	.21	.21	.38	.71	1.04	1.37	1.71	2.04
18	.14	.22	.22	.40	.75	1.10	1.45	1.81	2.16
19	.14	.23	.23	.42	.79	1.16	1.53	1.91	2.28
20	.15	.24	.24	.44	.83	1.22	1.61	2.01	2.40
21	.15	.25	.25	.46	.87	1.28	1.69	2.11	2.52
22	.16	.26	.26	.48	.91	1.34	1.77	2.21	2.64
23	.16	.27	.27	.50	.95	1.40	1.85	2.31	2.76
24	.17	.28	.28	.52	.99	1.46	1.93	2.41	2.88
25	.17	.29	.29	.54	1.03	1.52	2.01	2.51	3.00
26	.18	.30	.30	.56	1.07	1.58	2.09	2.61	3.12
27	.18	.31	.31	.58	1.11	1.64	2.17	2.71	3.24
28	.19	.32	.32	.60	1.15	1.70	2.25	2.81	3.36
29	.19	.33	.33	.62	1.19	1.76	2.33	2.91	3.48
30	.20	.34	.34	.64	1.23	1.82	2.41	3.01	3.60

Photo by Star Photo Company

EMIL HARDER

Author and Director
of
MOON COMEDIES

Director
"THE NINTH COMMANDMENT"

LAUGHS FOR ALL NATIONS

Eddie Lyons

Lee Moran

Five Reel Feature Comedy-Dramas

Recent Releases:—
"Everything But the Truth"
"La La Lucille"
"Once a Plumber—"
"Fixed by George"

UNIVERSAL FILM MFG. CO.

Members of Theater Owners' Chamber of Commerce of Greater New York

Adams, Peter, U. S., Paterson, N. J.
Barr, Adolph, 215 Montague St., B'klyn.
Barr, Max, 215 Montague St., B'klyn.
Behrend, E. R., 729 7th Ave., N. Y. C.
Binkhoff, Jas., Temple Theater, Union Hill, N. J.
Berman, 3118 Fulton St., B'klyn.
Blumenthal, Louis, 1600 B'way, N. Y. C.
Bock, S. G., Heights, 150 Wadsworth Ave., N. Y. C.
Brandt, Wm., 900 Eastern Pkway, B'klyn.
Brandon, J. W., Majestic, 185th St. & St Nicholas Ave., N. Y. C.
Breecher, Leo, Plaza, 59th St. & Lexington Ave., N. Y. C.
Burns, Edward, Monticello, Monticello Ave., Jersey, N. J.
Cohen, Lester, Arcade, B'way & 65th St., N. Y. C.
Cronides, Chas., 1298 Fulton Ave., B'klyn.
Eisenstadt, New Atlantic, 205 Flatbush Ave., B'klyn.
Fabian, Abraham, 729 7th Ave., N. Y. C.
Falter, Edward, 400 E. 187th St., N. Y. C.
Fink, Select, 1871 Pitkin Ave., B'klyn.
Friedman, M., Strand Theater, East B'way, N. Y. C.
Gainsboro, H., 1545 B'way., N. Y. C.
Geller, Louis, 160 East 86th St., N. Y. C.
Glynne, Michael, Alhambra Th., Halsey St. and Knickerbocker Ave., B'klyn.
Gold, Max, Majestic, Paterson, N. J.
Goldreyer, Chas. A., 2535 Grand Ave., N. Y. C.
Goodman Morris, 1420 Carroll St., B'klyn.
Gorman, Yorkville Casino, 86th St. & 3rd Ave., N. Y. C.
Grobe, Bernard, U. S., Webster Ave. & 194th St., N. Y. C.
Haring, Chas. F., 1600 Broadway, N. Y. C.
Harris, Martin D., Palace, Passaic, N. J.
Harstn, Al, 137 West 110th St., N. Y. C.
Hecht, H. K., Garden, Passaic, N. J.
Hennessy, David J., 320 S. Orange Ave., Newark, N. J.
Jutkowitz, A., Columbia, Far Rockaway, N. Y.
Katz, I., Golden Rule, 125 Rivington St., N. Y. C.
Knobel, Benjamin, Valentine, Fordham Rd. & Valentine, Ave., N. Y. C.
Kridel, M. H., Goodwin The., Broad St., Newark, N. J.
Landau, W. A., Heights, 150 Wadsworth Ave., N. Y.
Lederer, Otto, 185 Hart Street, B'klyn.
Loew, Marcus, 1493 B'way, N. Y. C.
Manheimer, John, 215 Montague St., B'klyn.
Mayer, Elias, 31-2nd Ave., N. Y. C.
Moross, S. A., Globe Theater, 2184 3rd Ave., N. Y. C.
Moser, Chas., Liberty, 70 Beach St., Stapleton, S. I.
Moss, B. S., 1441 B'way, N. Y. C.
Muller, Oscar, Oxford, 52 State St., B'klyn.
Peyser, 2094 Richmond Terrace, Port Richmond, S. I.
Rachmil, Hyman, 308 Sheffield Ave., B'klyn.
Raff, Arthur, 9 Bay 24th St., B'klyn.
Rhonheimer, Samuel, 1927 Fulton St., B'klyn.
Riley, R. E., 345 Steinway Ave., Astoria, L. I.
Robinson, Harry, Monticello, Monticello Ave., Jersey City, N. J.
Rosenblatt, Leon, 98 Franklin Ave., New Brighton, N. Y.
Rosenson, Philip, Garden, Greenpoint, L. I.
Rosenthal, Louis, 1482 B'way, N. Y. C.
Rossaser, B., Whitney, 829 Fresh Pond Rd., B'klyn.
Sanders, R., 188 Prospect Park West, B'klyn.
Shapiro, Sol., Empress, 544 West 18th St., N. Y. C.
Schneider, Louis, 31 2nd Ave., N. Y. C.
Schwartz, R. H., 815 Flatbush Ave., B'klyn.
Schwartz, Jack, 235 East 14th St., N. Y. C.
Schwartz, Sam, 552 State St., B'klyn.
Shapiro, Harry, Peerless, 433 Myrtle Ave., B'klyn.
Silverman, M., Windsor, 412 Grand St., N. Y.C.
Sonin, Sam, Lincoln, 1519 Bedford Ave., B'klyn.
Steiner, Chas., 235 East 14th St. N. Y. C.
Steinman, Chas., New Atlantic, Flatbush Ave., B'klyn.
Stern, Joseph, 207 Market St., N. Y. C.
Wallenbrinck, Mt. Clair, Mt. Clair, N. J.
Ward, Joseph, Alhambra, Halsey St. & Knickerbocker Ave., B'klyn.
Weinstock, Harry, 31 Park Row, N. Y. C.
Wilson, Fred, 727 7th Ave., N. Y. C.
Wolf, Abram, Adelphi, 2409 B'way., N. Y. C.

A. M. P. A.

Paul Lazarus, President; C. L. Yearsley, Vice-Prest.; Victor Shapiro, Treasurer; Julian M. Solomon, Secretary; Paul Gulick, Jerome Beatty, Harry Reichenbach, P. A. Parsons,. Charles W. Barrell, Directors; A. M. P. A. Bulletin, Horace C. Judge, Managing Editor; Thomas G. Wiley, Business Manager. Membership Committee: Charles W. Barrell, Chairman; Arthur Brilant, W. E. Mulligan. Honorary Members: Arthur James, Arthur S. Friend, Lambert Guenther.

Active Members:

Bert Adler, Glendon Allvine, E. M. Asher, Ben M. Atwell, Fred Baer, R. W. Baremore, C. W. Barrell, Ralph Block, Jerome Beatty, M. B. Blomenstock, A. M. Botsford, Arthur Brilant, Edgar O. Brooks, Calvin Brown, Couthard Brown, Tarkington Baker, Charles C. Burr, C. F. Chandler, Merritt Crawford, Herbert Crooker, P. B. Dana, Harry I. Day, Ben Davis, Lynde Denig, A. B. Dick, Harry P. Diggs, Joseph Di Lorenzo, Walter F. Eberhardt, Al Feinman, B. P. Fineman, Herbert Feldman, John C. Flinn, John P. Frits, Anton Gablick, Ben Garetson, J. A. Gove, J. Gourlay, Nils T. Granlund, Harry L. Graf, Geo. Arthur Gray, J. I. Green, Ben H. Grimm, Paul Gulick, Hopp Hadley, J. Belmar Hall, Hugh C. Harvey, Wells Hawkins, Daniel Henderson, Joseph Hirt, Henry Jaedicker, Victor Johnson, Leslie Jordan, Horace C. Judge, Alfred Karpen, Pat Kearney, Jos. L. Kelly, Jacques Kojfstein, Karl Krusada, John W. Krafft, George Landy, Mark Larkin, Paul Lazarus, W. H. Leahy, Arthur Leslie, Harry Lewis, Randolph C. Lewis, W. W. Lewis, Theodore A. Lieber, Phillip Lonergan, Robert Long, J. M. Loughborough, Charles McCarthy, Charles McClintock, F. J. McConnell, J. H. MacFarland, Joe Mayer, John Meador, Morrie Myers, Edward Moffatt, Vivian Moses, W. E. Mulligan, E. Nattiford, Rutgers Neilson, Sam D. Palmer, P. A. Parsons, Jack Pegler, C. C. Pettijohn, Hal Phyfe, Harry H. Poppe, Terry Ramsaye, J. V. Ranck, Joseph Reddy, Harry L. Reichenbach, Burton Rice, Nat Rothstein, Ed. J. Rosenbaum, Ralph Ruffner, Charles Ryan, Morrie Ryskind, Fred Schaefer, Roland J. Scott, A. L. Selig, Victor M. Shapiro, Paul Sarazan, Harry J. Shepard, Sidney Singerman, Pete G. Smith, Julian M. Solomon, Silas Spitzer, L. R. Thomas, Harry K. Tootle, Vincent Trotta, C. J. Verhalen, John Weaver, Joe Weil, Thomas G. Wiley, C. L. Yearsley, Howard I. Young, Eugene Zukor, Allan Rock, Ben Wells, Ralph Edmunds and J. Charles Davis.

AUSTRALIA'S THEATERS

Through the courtesy of Australian Films, Ltd., herewith is presented a tabulated list of the number of theaters in Australia by states and the playing nights of each. Some of the theaters are opened only at week-ends.

	No. of Theaters	Playing Days
New South Wales	303	8461/2
Victoria	199	528
Queensland	143	390
South Australia	66	150
West Australia	61	150
Tasmania	36	86
Total	808	2,150½

BULGARIAN METHODS

Motion-picture films in Bulgaria are rented from agencies, usually for a period of only three days. The typical program consists of three parts, viz., a panoramic film, a play of five or six reels, and a comedy of one to three reels. From one to four exhibitions per day are given. In the larger theaters music is furnished by complete orchestras, while the piano furnishes music for the smaller theaters.

Clara Horton

EULALIE JENSEN

GREETINGS TO

GEORGE BAKER
J. STUART BLACKTON
CHAS. J. BRABIN
WM. P. S. EARLE
JOHN EMERSON
RALPH INCE
REX INGRAM
DAVID KIRKLAND
JOSEPH LEVERING
TOM MILLS
EUGENE MULLIN
WILFRID NORTH
WESLEY RUGGLES
GEORGE L. SARGENT
PAUL SCARDON
TOM TERRISS
FREDERIC THOMSON
PERRY VEKROFF
ERNEST C. WARDE
KENNETH WEBB
WM. WORTHINGTON
JAMES YOUNG

TOO LATE TO CLASSIFY

LEGAL DECISIONS

In Montgomery, Ala., about the end of July the Supreme Court affirmed a ruling of the Montgomery Circuit Court, which refused to grant the demurrer to a bill of complaint of the Empire Theater Co., against the Montgomery Enterprises.

The Empire Theater Co., which operates the new Empire Theater and of which H. O. Farley is manager, had a contract with Selznick Pictures for 8 Norma Talmadge productions. According to Farley, after 6 of these had been delivered, Select asked more money for the remaining 2 and this Farley refused to pay. Select then refused to furnish the additional two pictures and gave them to the Montgomery Enterprises (Lynch). When the first subject was opened in the Lynch house in Montgomery, Farley secured a temporary injunction which was affirmed.

Upon the basis of this decision, exhibitors in a number of states, working through the M. P. T. O. of America, notably the Theater Owners Chamber of Commerce of New York, filed objection to like procedure on the part of Famous Players and other distributors and readjustment and settlements to the extent of $100,000 with exhibitors were made by Famous Players and others.

For those interested the full text of the Farley decision is on file in the office of this publication.

INDEPENDENT EXCHANGES

OKLAHOMA

Tulsa-Peacock Prod., Inc.: Drevel Building, also operating out of exchanges in St. Louis, Dallas, Oklahoma City and Kansas City. Clara Kimball Young in Eyes of Youth, Forbidden Women, For the Soul of Raphael and Mid-Channel and House Peters in Silk Husband and Calico Wives for Oklahoma, Arkansas, Missouri and Texas; E. K. Lincoln in Virtuous Men for Oklahoma, Texas, Iowa and Nebraska; Blanche Sweet in The Hushed Hour for Eastern Missouri, Texas, Oklahoma and Arkansas; Harry Carey in Brute Island, Joe Moore in The White Rider, Clara Kimball Young in Hearts in Exile and 52 Pick o' the World revivals starring Ethel Clayton, Alice Brady and others for Iowa, Nebraska, Kansas, Missouri, Oklahoma, Texas, Arkansas, Louisiana and Mississippi.

MINNESOTA

Minneapolis—Friedman Film Corp.: Handle all Triangle reissues and Babe Ruth in Over the Fence, 1 reel.

Theater Owners' Corp., 319 Loeb Arcade: Mickey, The Vigilantes, Once to Every Man, Today, The Mad Lover, Fools Gold, The Accidental Honeymoon and The Desert Scorpion.

MASSACHUSETTS

Boston—Klein Distributing Corp.—Additional features handled: Miss Arizona, Masque of Life, The Stafford Mystery, The Heart of a Woman and Fickle Women.

THEATER CHAINS

CALIFORNIA

Venice—Venice Investment Co. (Sol Lesser and Gore Bros. interested): Neptune and Auditorium; American and Belvedere, Pomona; plan one on sight of Decatur Hotel in Los Angeles.

ALABAMA

Florence—Louis Rosenbaum: Majestic and Princess.

WASHINGTON, D. C.

Strand, Cumberland, Md.

ILLINOIS

Chicago—Balaban and Katz: Riveria, Central, Park, Ambassador and Tivoli.

Ascher Brothers: Adelphi, Calo, Columbus, Cosmopolitan, Folic, Kenwood, Lane Court, Metropolitan, Milfrod, Oakland Square, Peerless, Rosewood, Terminal, Crown, Commercial, Forest Park, Midway, Palace, Portage Park.

Forecasts a Year of Great Progress

The outstanding development of the past year in the motion picture industry has been the waging and the winning of that contest which has settled for the immediate future, at least, that most vital issue of whether this industry shall remain a free and independent field, unfettered by monopoly or combine.

This victory, flanked by the greatest opportunities in every respect that have yet greeted the industry, forecasts a year of great progress and profit to every individual and group of demonstrated ability.

MARTIN J. QUIGLEY,
Editor, Exhibitors' Herald.

Brunet's Ideas

Many things have happened, but the concerted voice of the exhibitor being raised against the invasion of his field by the men he virtually supports is to me of superlative importance. The exhibitor must be protected, but he is his own best guardian. In his hands lies the solution of his problem of the question whether he is to be obliged to yield his ground to the producer-exhibitor. The best weapon against any attack is the solidarity of the defense. Exhibitors are alive to this situation. In the various conventions held during the last few months, they have unified their forces, and are now in a better position than at any time in years, to resist any efforts to invade their domain by those who rely on the support of exhibitors for existence.

Reaping Benefits

More men are now going to motion picture theaters than at any time in the history of the industry. They must have some place in which to spend their spare time, and the theater is the natural place. As months pass on, exhibitors will reap greater benefits from prohibition.

Holds Great Possibilities

The outlook is one of the greatest possibilities. Producers must be prepared to make better pictures than ever. The public must have the best, and what was the best a year ago will have to be improved upon this year. Ahead of us is the brightest road of our career, and we must be ready to take advantage of its possibilities by giving the public what it wants—and I repeat, it wants only the best.

PAUL BRUNET, Pathe.

INDUSTRIAL AND ADVERTISING FILM PRODUCERS

In addition to those found on page 399.

California—San Francisco: Animated Cartoon Film Co.

District of Columbia—Washington, Colonial Film Co., 606 6th St., N. W.

Georgia—Atlanta: Scenic Film Co., 146 Marietta St.; Columbus: Columbus Photoplay Co.

Illinois—Active M. P. Co., 1101 W. Randolph St.; Chicago: Amazon Film Co., 128 N. Curtis St.; Alexander Film Co., 918 W. Madison St.; Arrow Advertising Film Co., 1429 E. 67th St.; American Film Co., 6225 Broadway; Commercial M. P. Mfg. Co., 2436 Sheffield Ave.; Diamond Film Co., 4122 Lincoln Ave.; Emerald M. P. Co., 1729 N. Wells St.; Montgomery Ward & Co.; Keeley-Handy Syndicate, 4108 Lincoln Ave.; National Advertising Film Co., Northwestern Bldg.; Premier Title Co., 330 W. 35th St.; Rothacker Film Co., 1339 Diversey Parkway.

Indiana—Indianapolis: Ideal Curtain Co., Inc., 224 Meridian St.; Coburn Photo and Film Co., 333 E. Market St.

Iowa—Des Moines: Capitol City Film Mfg. Co., 1411 31st St.; Superior Film Mfg. Co., 13th and Crocker Sts.

Kansas—Manhattan: Holt Feature Film Co., 1227 Pyntz Ave.

Louisiana—New Orleans: Diamond Film Co., Audubon Bldg.; Harcol Film Co., 608 Canal St.

Maryland—Baltimore: J. Howard Bennett, 115 N. Howard St.; Lewy Studio, 217 N. Liberty St. Cumberland: Queen City Film Co., 21 S. George St.

"We Never Disappoint"

BARNES PRINTING COMPANY
INC.

Printers of This Book

Printing that is Distinctively Different
Specialists to the Motion
Picture Industry

36 E. 22nd ST., NEW YORK

Phone Gramercy 945

Massachusetts—Boston: Dadmun Co., 1 Washington St.; N. E. Cinematograph and Film Mfg. Co., 1 Washington St.; New England M. P. Co., 248 Boylston St.; N. O. Wetmore, 2 Park Place; Pathescope Co., Boylston and Tremont Sts.; Motion Picture Advertising Co.; E. P. Cornell Co.; Eugene P. Cornell.

Michigan—Detroit: Nelson M. P. Studios, N. H. Film Bldg.; Lansing: Capital Moving Picture Co.

Minnesota—Minneapolis: Lochren Wm. A., 18 N. 4th St.; Schaefer Film Laboratories, Jewelers' Bldg.; St. Paul: Raths, Mills & Bell, Inc., 821 University St.; Winona: B-B Film Producing Co.; The Huntley's.

Missouri—Kansas City, St. Louis: Kansas City M. P. Co., 1015 Central St.; Advertising Slide Co., 802 Chestnut St.; Merchants Fixture Film Studios, 2504 Cass Ave.; Schweig-Engel Film Corp., 4927 Delmar Blvd.

Nebraska—Lincoln, Omaha: Nebraska Feature Co., 1210 P. St.; Omaha Film Exchange, 108 S14th St.

New York—New York City: Argus Laboratories, Inc., 220 W. 42nd St.; Art Film Co., 145 W. 45th St.; Barre-Bowers Studios, Inc., 2555 Webster Ave.; Carter Cinema Co., 220 West 42nd St.; Commercial Film Co., 506 5th Ave.; Crystal Film Co., 430 Claremont Parkway; Cummins, Samuel, 1476 Broadway; Evans Film Co., 416 West 216th St.; Kinogram Co., 23rd St. and 6th Ave., Capt. Bains; Leggett Gruen Co., 220 W. 42nd St.; Manhattan Slide and Film Co., 118 E. 28th St.; Pathescope Co., 33 W. 42nd St.; Social Hygiene Films of Amer., Inc., 1457 Broadway; Underwood & Underwood, 146 5th Ave.; Universal Film Mfg. Co., 1600 Broadway; Oswego: B. F. & S. Film Co., 35 E. Bridge St.; Yonkers: Plimpton-Epic Pictures, Sherwood Park.

North Dakota—Bismark: Publicity Film Co.

Ohio—Cincinnati: Cincinnati Motion Picture Co.; Cleveland: Artfilm Studios, Inc., 1212 Ontario St.; Industro Scientific Film Co., 1514 Prospect Ave.; Reuben Studios, 812 Prospect Ave.; Superior Advertising Co., 812 Prospect Ave.; Columbus: Royal Photo Film Co., 114 W. Front St.; Service Phonographic Co., 26½ W. Van Naghton St.; Dayton: Famous Factories of the World; Pyramid Photo Film Co., Pyramid Bldg.; Toledo: Animated Ad. Service, 206 Huron St.

Oregon—Central Point: Oregon Blue Jay Films; Portland: American Lifeograph Co., 1035 E. Yamhill St.

Pennsylvania—Philadelphia: Atlas Educational Film Co., 1611 Chestnut St.; Mitch-Ellis Co., 25th and Lehigh Ave.; Pittsburgh: Industrial and Domestic Film Co., cor. 16th and Penn. St.; Liberty Film Renting Co., 938 Penn. Ave.; Pittsburgh Commercial M. P. Co., 938 Penn. Ave.; Wilkesbarre: Lyman Howe Co., Inc.

Rhode Island—Providence: Eastern Film Corporation, 17 McKinley St.

Washington—Seattle: Dobbs Totem Film Co., Seattle: Spokane: Alexander Film Co., Mr. J. Don Alexander.

Wisconsin—Milwaukee: U. L. C. Industrial Film Co., 132 2nd St.; W. C. Films, Inc., 306 Manhattan Bldg.

Italy—Turin: Itala Films, Poste Trombetta; Aquils Film, v. Tiziano 23; Cenisio Films S. A. v. Balangero; Centauro Film Etre Pellerina 355; Corona Films (S. A) c. Vercelli; Galdiator Films c. S. Anselmo 6; Gloria Films v. Quittengo 39; Itala Films v. Belfiore 3; Pasquali & Co., c. Regina Margherita; Societa Ananima Ambrosio v. Mantova 36; Savoia Films v. 2e2.

The Netherlands—The Hague: Albert feres, Bezuidenhout, 171.

Denmark—Copenhagen: Baltic Films Corporation, Jagtve, 47; Nordisk Films Co.; Vimmel shaftet, Copenhagen, Denmark.

Australia—Sydney N. S. W.: American Australian Film Service, Ltd., Goergoe St.; North Sydney: Australian Film Syndicate, 75 Walker St.; Australian Life Biograph Co., 251 Pitss St.; Co-operative Film Exchange, 68 Druitt St.; J. F. Garvin & Co., Lindon Court.

BEST SELLERS OF YEAR

Following will be found a list of the best selling books of the year, with names of author and published.

Harriet & the Piper,
Kathleen Norris ..... Doubleday, Page & Co.
Sunny Ducrow.
H. St. John Cooper ... G. P. Putnam Sons Co.
Leerie,
Ruth Sawyer ..... Century Co.
Rescue.
Joseph Conrad ..... Doubleday, Page & Co.
Foolish Lovers,
St. John Ervine ..... Macmillan Co.
Mrs. Warren's Daughter,
Sir Harry Johnston ..... Macmillan Co.
An Imperfect Mother,
J. D. Beresford ..... Macmillan Co.
Woman,
Madelaine Marx, ... Thomas Seltzer
Rain Before Seven,
Eric Seadbitter ..... H. G. Jacobs
His Friend & His Wife,
Cosmo Hamilton ..... Little Brown Co.
Peter Jameson,
Gilbert Frankan ..... A. A. Knopf
Atlantida,
Pierre Bevoit ..... Duffield & Co.
Affinities,
Mary R. Rinehart..... Geo. H. Doran Co.
What's the World Coming to?
Rupert Hughes ..... Harper & Bros.
I've Married Marjorie,
Margaret Widdeman ..... Harcourt
Book of Susan,
Lee Wilson Dodd..... E. P. Dutton & Co.
Temperament,
Dolf Wyllarde ..... John Lane Co.
Wind Between the Worlds,
Alice Brown ..... Macmillan Co.
Eve of Pascua,
Richard Deban ..... G. H. Doran Co.
House of Dreams Come True,
M. Pedler ..... G. H. Doran Co.
Breathless Moment,
Muriel Hine ..... John Lane Co.
Prairie Mother,
Arthur Stringer ..... Bobbs-Merrill Co.
Open the Door,
Catherine Carswell ..... Harcourt
Voyage Out,
Virginia Woolf ..... G. H. Doran Co.
Black Book,
Geo. B. Howard ..... W. J. Watt & Co.

A WORD OF THANKS

To those in the industry who have co-operated to make the statistical data and other text matter of this publication possible and accurate; to those who have given of their time and knowledge freely and willingly the publishers wish to thus publicly tender their thanks and sincere appreciation.

In presenting

CAYUGA PICTURES

it is our earnest intention to give exhibitors such productions as will

PLEASE PATRONS

because of their genuine humanness and fidelity to life—the kind of pictures that will move and inspire and be remembered.

JAMES N. NAULTY
GARDNER HUNTING

SEE TRADE PAPERS FOR
FURTHER ANNOUNCEMENTS

The "*Pride-Mark*" of Sixty-Eight Men

LOYALTY, PROGRESS, ART

THE CREST of the American Society of Cinematographers on a motion picture is the personal word of the man who photographed it that he has put the traditions of the society into his work, and that he believes it to be another forward step toward the artistic goal of each individual member. Like the old guild-mark of excellence, the crest of

The American Society of Cinematographers

may only be used by one who has been called to membership. The following cinematographers have earned the right to give to the producer engaging them the use of the Society's crest with all of its significance to art.

Philip E. Rosen.....President
William C. Foster.....First Vice-President
L. Guy Wilky .....Second Vice-President
Fred W. Jackman .....Treasurer
H. Lyman Broening .....Secretary

David Abel	Ross G. Fisher	Robert B. Kurrle	G. C. Peterson
John Arnold	Harry M. Fowler	Sam Landers	Sol Polito
Joe August	T. G. Gaudio	Marcel Le Picard	B. F. Reynolds
Friend F. Baker	Harry W. Gerstad	Walter Lundin	George Rizard
Wm. J. Beckway	Frank B. Good	Chester A. Lyons	Charles G. Rosher
R. J. Bergquist	Fred L. Granville	Reggie Lyons	A. Scholtz
Karl Brown	King D. Gray	Jack Mackenzie	C. E. Schoenbaum
L. D. Clawson	Walter L. Griffin	Hugh C. McClung	John F. Seitz
Henry Cronjager	Alois G. Heimerl	William M. McGann	Homer A. Scott
Ernest S. Depew	George Hill	Victor Milner	W. S. Smith, Jr.
Allan M. Davey	J. D. Jennings	Ira H. Morgan	Harry Thorpe
Robert V. Doran	Charles E. Kaufman	Robert S. Newhard	R. H. Totheroh
J. A. Dubray	Roy H. Klaffki	S. S. Norton	James C. Van Trees
Arthur Edeson	H. F. Koenekamp	Ernest S. Palmer	Gilbert Warrenton
Perry Evans	Edward Kull	Paul P. Perry	Philip H. Whitman
William Fildew		Eugene Gaudio *(deceased)*	

Membership is by invitation only, each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man. To communicate with members address the Personnel Secretary at the Society's headquarters:

325 Markham Building Hollywood, California

BERT CANN

Photographer

DOUGLAS MACLEAN
PRODUCTIONS

THOMAS H. INCE
STUDIOS

The Verdict is "Excellent Photography" on

'23½ Hours' Leave"
"Mary's Ankle"
'Let's Be Fashionable"
'Johnny Comes Marching Home"
"The Jailbird"
"The Rookie's Return"
"Some Chickens"
"What's Your Husband Doing"

WM. C. (Billy) FOSTER

Photographing

Lois Weber Productions

A. A. CADWELL

Cinematographer

Photographed

Olive Tell, Claire Whitney

"Fine Feathers," Metro Special

"Madonnas and Men," All-Star Cast

"Clothes," with Olive Tell

JOHN ARNOLD, *A. S. C.*

With Viola Dana for five years METRO PICTURES CORPORATION

NORTON C. TRAVIS

Cinematographer

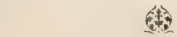
Photographing Thomas Meighan

"DRIFTWOOD"

Fifteen years spent in photographing the best pictures.

MOTION PICTURE PHOTOGRAPHY

By Carl L. Gregory, F.R.P.S.



CAN BE OBTAINED AT ALL FIRST CLASS BOOK STORES OR DIRECT FROM THE AUTHOR — PRICE $6.00

A complete, practical working course in cinematography and all its branches.

Mr. Gregory holds a fellowship in the Royal Photographic Society of Great Britain, photographed the first under sea pictures, was director and producer of Princess Productions and was a cinematograph instructor in the U. S. Army during the War.

---

76 ECHO AVE. NEW ROCHELLE, N. Y.

Phone 4061

Charles Rosher

Nearly three years chief photographer for Mary Pickford

Recent Releases:

"POLLYANNA"

"SUDS"

"DADDY LONG LEGS"

"THE HOODLUM"

"HEART O' THE HILLS"

NED VAN BUREN

Photographing Hobart Henley Productions

Photographed

Pauline Frederick, Madge Kennedy, Marguerite Clark, William Faversham, Tom Moore, Thomas Meighan and Alice Brady.

To Producers, Directors,
and Stars

When you want **E**xpert and **E**fficient

CINEMATOGRAPHY

Write—Wire—Phone

UNITED SOCIETY
CINEMATOGRAPHERS

Formerly Cinema Camera Club

SUITE 1603-08-15
220 West 42nd Street, New York
Bryant 6558

FAXON DEAN

Photographed

"The Copperhead"

"The Romance of the Cumberlands"

"The Fighting Chance"

"The Frontier of the Stars"

EDWARD WYNARD

Chief Cinematographer, U. S. C.
Roland West Film Productions

"OUT OF THE DARKNESS"
with Jewel Carmen

"THE WHITE MOLL"
with Pearl White (Fox Special)

536 Dean Street
Brooklyn, N. Y.

FRED CHASTON

CINEMATOGRAPHER OF FEATURE PRODUCTIONS

Now with D. W. GRIFFITH, on
DOROTHY GISH SERIES 1920

Photographed the Following Stars:

ETHEL CLAYTON
DOROTHY BERNARD
NANCE O'NEIL
BARBARA CASTLETON
OLIVE THOMAS
DOLORES CASSINELLI
CLAIRE WHITNEY
IRENE CASSIDY
HOUSE PETERS
VICTOR SUTHERLAND
MITCHELL LEWIS
SIDNEY DREW

Member United Society of Cinematographers, 220 West 42nd St.
Permanent Address: 1603 CANDLER BLDG., NEW YORK

Georges Benoit

Cinematographer

"Regeneration"
"The Honor System"
FOX

"On With the Dance"
FAMOUS PLAYERS

"The Wonder Man"
"Retribution"
ROBERTSON-COLE

JOHN S. STUMAR

Chief of Photographers

Messmore Kendall & Robert W. Chambers Productions

Vivian Martin Productions

Assisted by

HARRY DAVIS, *Second Cameraman*

Roy Field Overbaugh

Cinematographer

FAMOUS PLAYERS - LASKY CORPORATION

With Director John S. Robertson

Recent Releases

"Dr. Jekyll and Mr. Hyde" "Away Goes Prudence"

"39 East"

Arthur Martinelli

Cinematographer

Photographing

METRO SPECIALS

J. A. Dubray

Cinematographer

Member
American Society of
Cinematographers

Sixteen years spent in getting the most out of the Motion Picture Camera in Effects, in Lightings, in ART

Last year with
LEW CODY FILMS CO.

Now with
LEW CODY FILMS CO.

Address
American Society of
Cinematographers
Los Angeles California

PERCY R. HILBURN

Photographing Reginald Barker Productions
For Goldwyn

Coming Releases:

"THE BRANDING IRON"

"BLACK PAWL"

"BUNTY PULLS THE STRINGS"

George Peters

Photographing

Rex Beach Specials
MADGE KENNEDY in
"To the Highest Bidder"
"The Heart of a Jazz Girl"

ARTHUR T. QUINN

CINEMATOGRAPHER

PHOTOGRAPHED

"BLACKBIRDS", with Justine Johnstone. Directed by Jack Dillon.

"WHEN WE LOVE" with Arnold Daly and Julia Bruns. Directed by Henry Houry. *Made in Paris.*

CHESTER A. LYONS

PHOTOGRAPHED 26 CONSECUTIVE

Charles Ray Productions

Now Photographing Charles Ray in

"NINETEEN AND PHYLLIS"

WILLIAM S. COOPER

Cinematographer

Photographed Katherine MacDonald, Ethel Clayton, E. K. Lincoln, Olive Tell. Now with Ivan Abramson.

Member United Society of Cinematographers, 1603 Candler Building, Phone Bryant 6558 New York.

J. C. BITZER

Feature Cinematographer

Stars Photographed:

MAE MARSH
MABEL NORMAND
GLORIA SWANSON
OLIVE TELL
MOLLY KING

For These Producers:

"D. W. GRIFFITH
"GOLDWYN"
"KEYSTONE"
"H. THURSTON"

OLIVER T. MARSH

Cinematographer, U. S. C.

Assistant, LEO TOVER

with

CONSTANCE TALMADGE

Alexander Gandolfi

Cinematographer

with Selznick Pictures

"THE WOMAN GOD SENT"
with ZENA KEEFE

"THE VALLEY OF DOUBT"

"THE WILDERNESS OF FEAR"

PRODUCED FROM JANUARY 1920 TO JULY 1920

ANDRE BARLATIER

Photographer of

"EARTHBOUND"

What the Critics Say:

"Camera work perfect, double exposures wonderful."—*Wids.*

"Perfection in photography."—*Evening World*

"One of the finest productions photographically seen on Broadway."—*Evening Telegram.*

"Cleverest sort of photography."—*Evening Sun.*

William J. Black

Cinematographer

Ralph Ince Productions

Selznick Pictures

Member United Society Cinematographers

LOUIS A. J. GELENG

Cinematographer

Vitagraph, Fox, Wistaria Productions, Inc.

AT PRESENT WITH

Film-Lore Congressional Productions Incorporated

18-20 WEST 34th ST., NEW YORK CITY

Direction of J. A. Fitzgerald.

Member United Society of Cinematographers

CHARLES J. DAVIS

Cinematographer

"CAPTAIN SWIFT"
"THE SPORTING DUCHESS"
"THE WHISPERING MARKET"
"THE BROADWAY BUBBLE"

Photographing Bryant Washburn in Europe

J. ROY HUNT

Photographing

NORMA TALMADGE

JACQUES BIZEUL

Cinematographer

Photographed

"The Mystery of the Yellow Room", with Emile Chautard. "The Deep Purple," with R. A. Walsh. "The New York Idea," with Realart.

Louis H. Dunmyre

Cinematographer

Photographed "Marriages of Mayfair"

Now Photographing More
Metro Specials

FRANK G. KIRBY

Now Photographing

"LIFE"

Wm. A. Brady Productions

Photographed

WM. FARNUM
VELASKA SURATT
THEDA BARA
VIRGINIA PEARSON

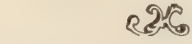
GARNETTE SABIN

PRESENTS

MURIEL OSTRICHE

In a Series of Twelve High Class

COMEDIES



Endorsed and Distributed by

ARROW FILM CORPORATION

220 West 42nd Street — New York City

MABEL CONDON — MARGARET ETTINGER

The Mabel Condon Exchange

PERSONAL PRESENTATION

ENGAGEMENTS

PUBLICITY

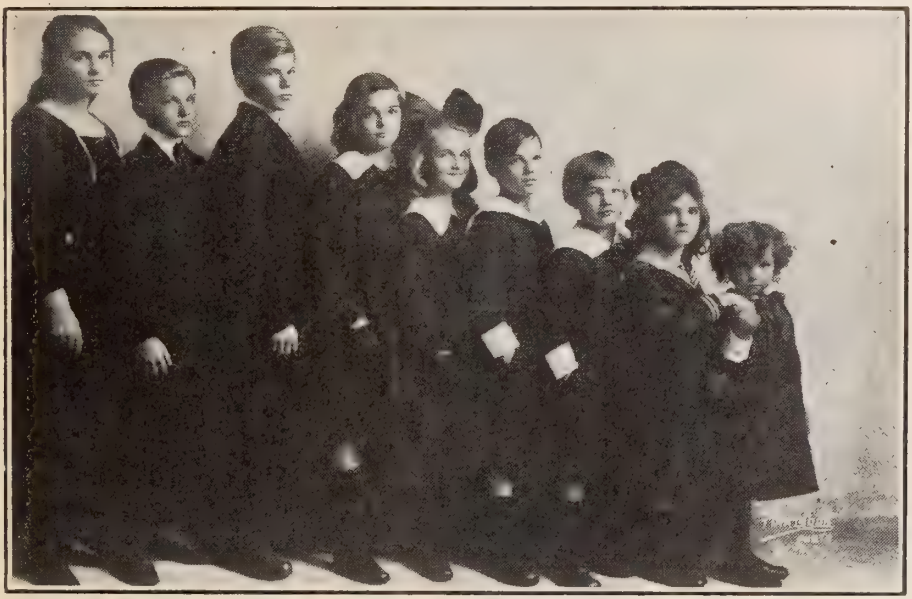
PLAYS

LOS ANGELES ADDRESS
6035-37 HOLLYWOOD
CALIF.

NEW YORK REPRESENTATIVE
KIRMMSE, INC.
51 WEST 37th ST.

PHONES: HOLLY 3012, 577545

TREBAOL CHILDREN



Yvonne Edouard Yves Anne Marie Francois Philippe Isabelle Jeannette

"One or more in pictures each day for past three years"

Address: 4820 Fountain Avenue, Los Angeles, Calif. Phone: 59366

Warren Fromme

Assisting

Hobart Henley

WINIFRED DUNN

Playright, Adaptor, Scenariost and Editor

Under Exclusive Management of

MAXINE ALTON

819 Longacre Bldg., N. Y. C.

Proper Handling Means

PROFITS

WE WILL

BUY

SELL

DISTRIBUTE

Your Productions

throughout

United States

and

Foreign Countries

Correspondence Solicited

FILM SALES COMPANY

HARRY S. STONE, Gen'l Mgr.

158-160 WEST 45th STREET

NEW YORK

Wm. Horsley
Prop.

Arthur T. Horsley
Bus. Manager

Wm. A. Neale
Lab. Supt.

Wm. Horsley Film Laboratories

Developing and Printing in all
its Branches

6060 Sunset Boulevard
Hollywood, California

Hollywood 3693

To the First Class Exhibitor!

ADD THE MUSIC FAN TO THE MOVIE FAN

The Motion Picture Concert Department

of

The New York Concert League

is booking

Vocal and Instrumental Artists of National Reputation

The Cream of the New York
RIALTO, RIVOLI, STRAND, CAPITOL
Direct to You

EVERYTHING BUT THE PICTURE

WRITE OR WIRE

THE NEW YORK CONCERT LEAGUE
MOTION PICTURE DEPARTMENT

1664 BROADWAY
NEW YORK CITY

56 PINE STREET
NEW YORK CITY

WOODWARD BUILDING
WASHINGTON, D. C.

EDMONDS & BOUTON, INC.

ESTABLISHED 1890

ACCOUNTANTS AUDITORS

For the Better Accommodation of Our Eastern Clients Having Interests at the Western Coast, We Have Established an Office at

1645 LA BREA AVENUE HOLLYWOOD, CAL.

This office is under the management of our treasurer, W. P. White, who has had an extensive experience in Motion Picture Accounting and Systematizing, from the producing end, through the distributor, exchange and on to the exhibitor.

An Inquiry At Any of Our Offices Will Receive Prompt Attention

AN American motion picture Exporting Organization that has won exceptional standing throughout the world because of a strict policy of "always delivering the goods."

The foremost producers have learned that we know whereof we speak when we discuss foreign market conditions. Our business dealings with them have been convincing that we always play fair.

Prospective customers have their best guarantee of our integrity and stability in our record of past performances.

Always in the Market for the Worth-While Productions—and Prepared to Back Our Judgment with Real Money

EXPORT & IMPORT FILM CO., Inc.

729 Seventh Avenue **New York City**

An Organization Of Importance

Thorough in detail, perfect in formation and in complete working order has been formed for the distribution in foreign countries of worth while American productions. Definite, detailed information will cheerfully be furnished by

SIDNEY GARRET, Inc.
135 West 44th St., New York City

Phones: Bryant 6903-6904-6905
Cable Address: "Sidfilm" New York, A.B.C. Code 5th Edition

NATHAN HIRSH

Offers for the 1920-21 Season

"THE WOMAN ABOVE REPROACH"
With Florence Chase

"THE EVOLUTION OF MAN"
With Jack, a Real, Live Man-Ape

"THE WOMAN OF MYSTERY"
With Grace Cunard and Francis Ford

JOY COMEDIES
Starring Charlie Joy, with the Miami Beauties
"WHEN QUACKEL DID HIDE"
A Travesty on "Dr. Jekyll and Mr. Hyde"
"THIRTY YEARS BETWEEN," with all-star cast

From the House of Hits

Aywon Film Corporation

729 Seventh Avenue New York

TELEPHONE LONGACRE 3448

AL. HAWKES

Designer and Manufacturer of
Electrical Equipment for the

MOTION PICTURE INDUSTRY
313 West 44th Street, New York, N. Y.

100 Ampere Spot Lamp.
Automatic Twin Studio
Lamps. Carbon, Lenses,
Supplies. Location Light-
ing Rentlas.

BEHANNESEY

Art Collection

ORIENTAL RUGS PERIOD FURNITURE DRAPERIES
ART OBJECTS BRASSES
OIL PAINTINGS

122 N. WESTERN AVENUE - - - HOLLYWOOD, CAL.
Phone Hollywood 3963

FIDELITY PICTURES COMPANY

117 West 46th Street, New York

Bryant 5737

WM. G. SMITH, *Sales Director* R. BECKER, *Manager*

State Right Productions

PRESENTING

Productions of Merit

Productions	*Featuring*
Frivolous Wives	*Vera Sisson*
Married Virgin	*Vera Sisson*
The Fourth Face	*All Star Cast*
Love's Flame	*Thomas J. Carrigan and Vivienne Osborne*

See Us For Distribution Of Your Production

"REEL SERVICE ALL-WAYS"

EXPORT AND DOMESTIC PACKING AND SHIPPING

TITLES IN ALL LANGUAGES MADE AND INSERTED

TITLE LISTING DONE

CONTINUITY SHEETS MADE

FILM SERVICE "WE KNOW HOW" BUREAU INCORPORATED

130 W. 46 TH. ST. N.Y.

BRYANT. TEN-FOUR-SIX-NINE

LEON SCHLESINGER

Pres. and Gen. Mgr.

EDITING
CUTTING
RETITLING
INSPECTING
ASSEMBLING

NEGATIVE CUTTING AND MATCHING

FILM RENOVATING

"ALL-WAYS A REEL SERVICE"

CRITERION PICTURES COMPANY

INTERNATIONAL DISTRIBUTORS
for
Independent Producers
of
Motion Pictures of Merit

EXPORT
DOMESTIC
IMPORT

Criterion Pictures Co.
1664 BROADWAY
NEW YORK

TELEPHONE: CIRCLE 2335

FALKNER-TYROL PRODUCTIONS
INC.
117 WEST 46th STREET
NEW YORK

Buys World Rights
Exploits Productions
Acts as Representative

Gives Expert Supervision or Direction if Required

Has Excellent Connections Here and Abroad.

I. O. W.

WE
PURCHASE
REPRESENT
FINANCE
PRODUCE

TRADE MARK

SANBORN LABORATORIES

QUALITY

Culver City - - - California

Tel. Hollywood 2800

ALLER'S LABORATORY

JOS. ALTSCHULER, Proprietor

PRINTING and DEVELOPING

Negatives, Sample and Release Work

4500 SUNSET BLVD. LOS ANGELES, CAL.

The Light That Never Fails

SUN-LIGHT ARC

SUN-LIGHT ARC CORPORATION

218 West 48th Street, New York City

J. Justice Harmer, *Pres.*

California Office: Hollywood

1735 Highland Avenue

Frank Elliott, *Manager*

SERVICE ALL OVER THE WORLD

Biograph Studios

New York City

—

Space For Rent

—

We Can Always Accommodate You

Telephones Tremont 5100, 5101, 5102, 5103

807 East 175th Street
New York

The Extravagance of Cheapness

The important thing about any purchase is not what you pay, but what you get for the purchase price. The "cheap" purchase is usually the most extravagant.

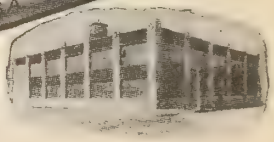
Simply and briefly: The relation of first cost to final economy is *the* important thing.

Producers, distributors and exhibitors generally concede that *Rothacker Prints* are the most desirable from the standpoint of screen brilliancy, security, service and general satisfaction. As a matter of fact, the many savings in *Rothacker Prints* and *Rothacker Service* soon cancel the slight difference in first cost over less beautiful and less durable prints.

There are many who still believe that *Rothacker Prints* are "too expensive," but actually this is not the case. You will probably be very much surprised to learn how little more *Rothacker Prints* really cost.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.



There are reasons—
Come and see them.

I Believe

I BELIEVE in the Motion Picture Industry; in its permanency as an institution of Amusement.

I believe in its future as the paramount factor in the world's Educational scheme.

I believe in the Producers—the men who created this industry.

I believe in large rewards for their Genius, their Courage and their Capital, which has made possible the profitable employment of thousands, and the entertainment of the millions.

I believe in the Director who has helped to elevate the standard of Motion Picture Production to the position of first rank among high class divertisements.

I believe that the big director of today, will be the Greater director of the future.

I believe in the Assistant Director—who will be the director of tomorrow.

I believe in the Stars, whose great personalities have attracted millions to the theatre and linked them inseparably to motion pictures.

I believe in the Artists who have not yet arrived—who play the lesser roles—the Stars that are to be.

I believe in the Author, upon whom the standards of the drama of the screen must, in the final analysis, depend.

I believe not in "just good," but in better pictures which make their appeal to the wholesome instincts of society.

I believe in Honest Business—in a fair division of the spoils among all those engaged in the advancement of the profession.

I believe in Team work—in the pulling together of Author, Director, Artist, Producer and Manager.

I BELIEVE THAT EDWARD SMALL has truly fostered this spirit of co-operation and inter-dependence among the thousands whom he represents and who depend upon him for workers and for work.

I believe that I must represent the Producer who buys, as truly, as I represent the Artist, Author and Director who sell.

I believe that I shall prosper, only as I maintain and strive to improve, the high standard of dependable service which has brought us where we are.

I believe that in my capacity of business manager, I form an indispensable link—that I am helping to lubricate the wheels of Motion Picture Progress.

Faithfully,

Edward Small

Edward Small, Inc. Edward Small Jenie Jacobs, Inc.
Edward Small Play Co., Inc. 1493 Broadway, New York City

"GEVAERT"

RAW STOCK FILM

POSITIVE ::: NEGATIVE

COLORED POSITIVE

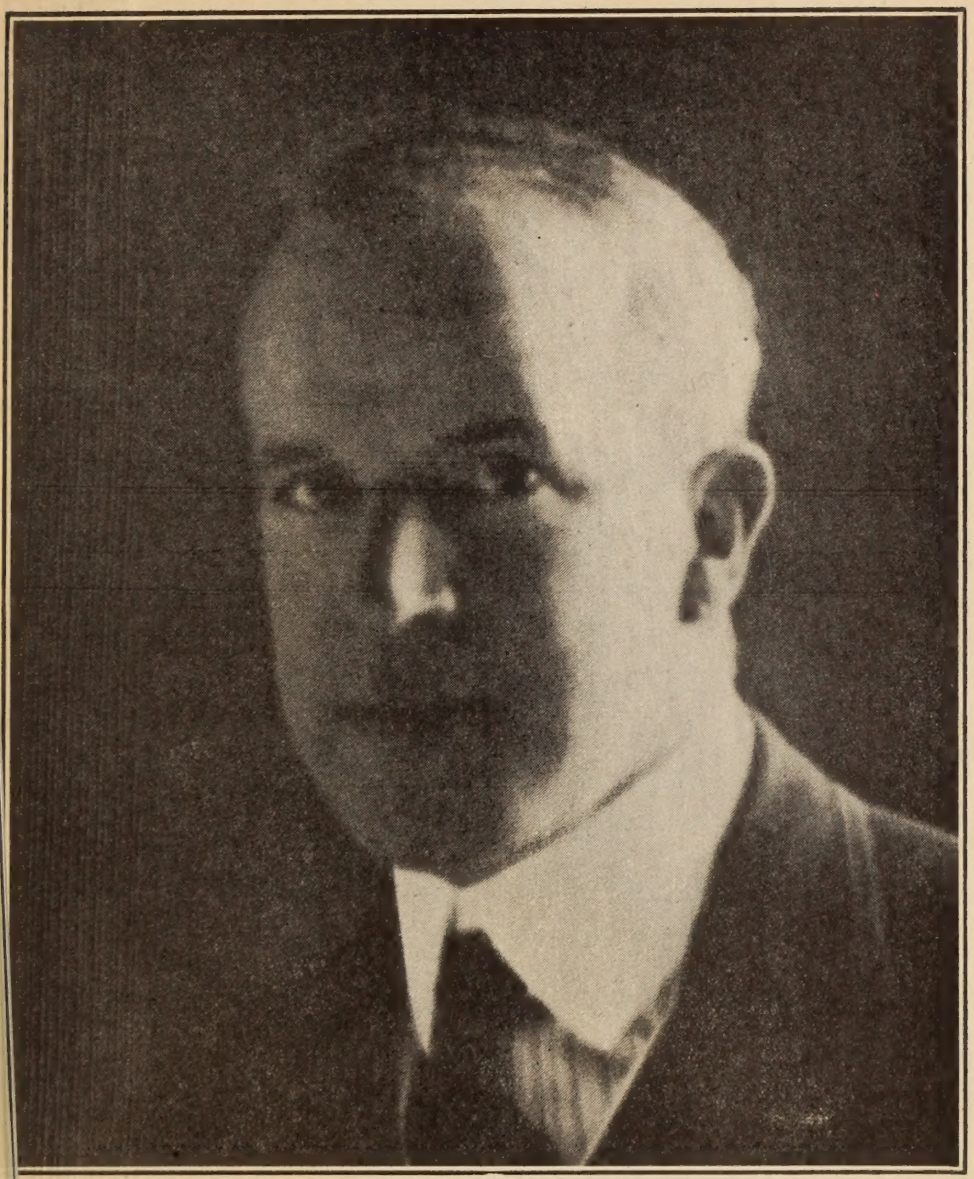
(U. S. Pat.)

Make Pictures Perfect!

Manufactured by
L. GEVAERT & CO.
ANTWERP, BELGIUM

United States Distributor
L. DESTENAY
LONGACRE BUILDING

1472 Broadway, N. Y. C.
Phone: BRYANT 7835



J. STUART BLACKTON PRODUCTIONS

The Screen's Most Artistic Achievements

POWER'S PROJECTORS ARE USED BY THE MAJORITY OF AMERICAN EXHIBITORS

95 PER CENT OF THE PROJECTORS IN ALL THE STUDIOS OF LOS ANGELES AND VICINITY ARE POWER'S